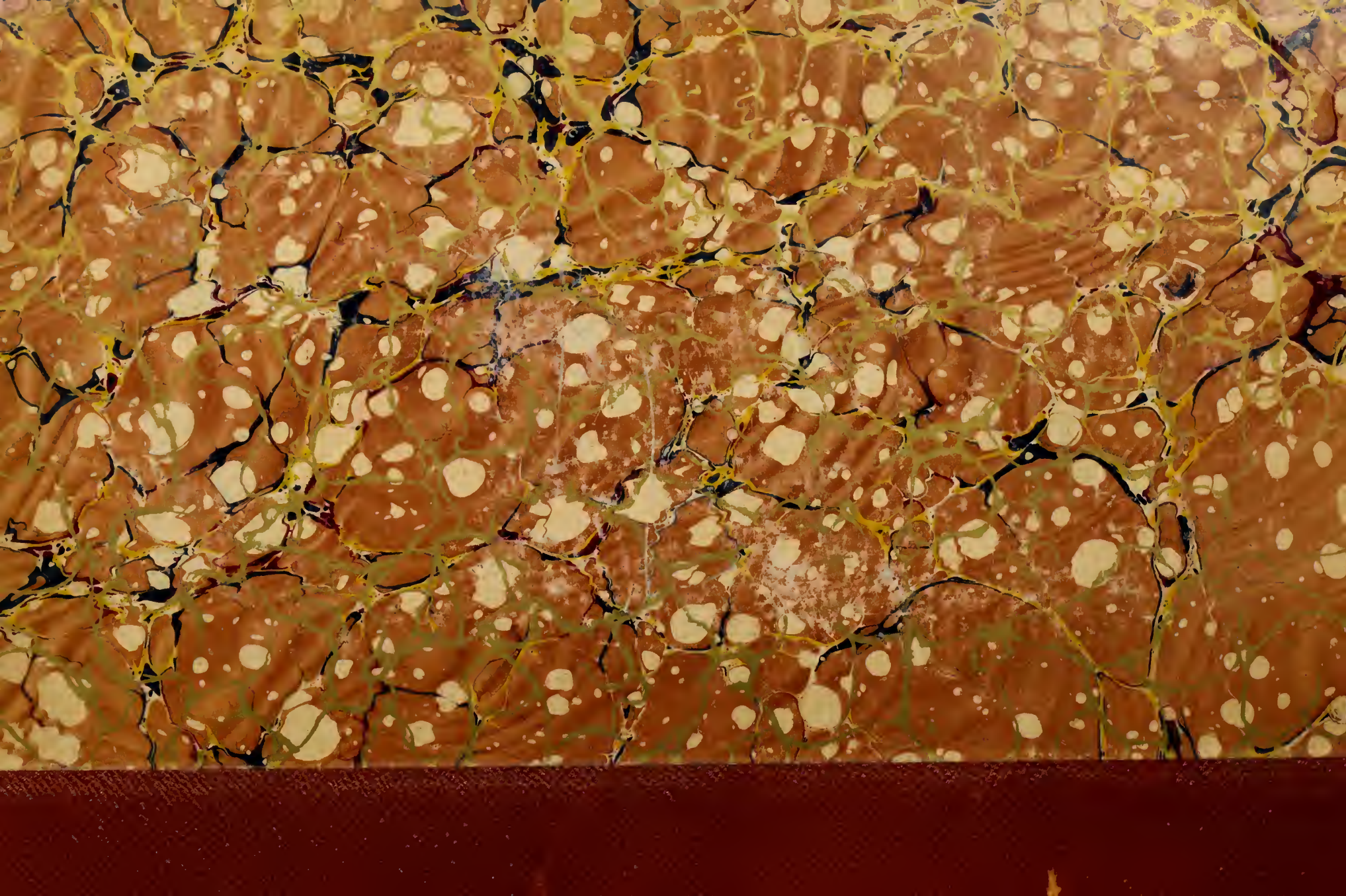

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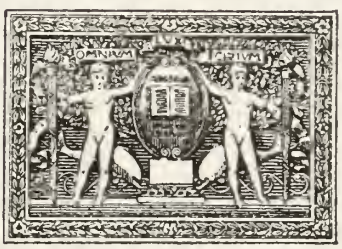

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The Bulletin of the Boston Public Library

JANUARY, 1941

A Voyage to California

WHEN President Polk's message of December 5, 1848, confirmed the discovery of gold in the Sacramento Valley, the excitement in the East surpassed even that caused by the recent victories in Mexico or the election of Zachary Taylor, the war hero of the Whigs. Eager prospectors, unable to wait for the slow wagon trains which could not start until spring, engaged their passage on any rickety craft that would promise to round the Horn. Nearly twenty vessels left the Atlantic ports in the first month of the rush and ninety more got under way in January — among them the sailing ship *Pacific*, commanded by Captain Tibbets. Carrying a company of ninety young men, she slipped out of New York harbor on the night of the twenty-third and reached San Francisco on August 5, 1849. The Library has lately purchased a manuscript journal kept by Charles H. Williams, one of the youthful Argonauts, during the six tedious months of the voyage. Williams was only twenty-one at the time and had apparently never been away from his native Brooklyn before. Very little is known about his background, but his entries suggest that he had recently graduated from college and that his tastes and interests were typical of the educated young men of the period. The journal itself is a large notebook of 182 lined pages.

Several of the passengers of the *Pacific* were destined to play important parts in the later history of California. Among them were J. D. B. Stillman, one of the pioneer physicians of the state; John Ross Browne, the first of the extravagant writers of the West; and Mark Hopkins, founder of the Union Pacific. Years afterwards the old railroad builder remarked to his biographer that as far as he knew "there was no passenger on the *Pacific* who did not become a respectable and useful citizen." Stillman's recollections of the voyage were published in his autobiography, *Seeking the Golden Fleece,* 1877, and one portion of Ross Browne's adventures appears in *Crusoe Island; A Ramble in the Footsteps of Alexander Selkirk,* 1864. The present journal, however, seems to contain the only complete record of the trip, and is written with such spontaneity and

exuberance that it makes a refreshing supplement to the more formal accounts.

In his impatience to be off, young Williams put his baggage aboard on the twentieth and said goodbye to his family, only to find that the ship would not sail for three more days. With unexpected time on his hands, he went back to Brooklyn "to eat the last of my turkeys," had his daguerreotype taken, and "returned to the ship with a few luxuries just in time to bid Pa goodbye." At the end of the first day at sea, revelling in the adventures before him, he wrote gayly:

> "Tuesday, 23rd. Sea smooth, felt fine, good appetite. Music in the morning, two violins, three flutes, an accordion, a French horn, and a dozen good voices. Ned Lefferts and Phil Walden rather inclined to be sick, rich scene. About half the passengers sick, good breakfast but rather late. Good dinner: tender roast beef, ham, potatoes, etc. Never ate more in my life. Singing in the afternoon. Enjoyed myself extremely this day. 7 o'clock tea, ½ 8 went to bed, slept finely."

In the two months that passed before the ship touched at Rio, he joined in the pranks and jollities of his fellow-passengers, kept up his reading and music, played chess, and wrote long letters to his family at home. He notes on January 26 that he "took a segar and Pickwick Club and soon was interested in its amusing pages," but the next day declares that when he picked it up he fell into a doze. Evidently fancying himself somewhat of a critic, he scanned the ship's paper and commented, "Our Pacific Evening Journal was issued yesterday afternoon. And abounded with wit, etc. As usual the editor, Mr. Bingham of New York, has a comic as well as satirical way of writing and touches up the Captain very *hard.*" While Williams did not play any instrument himself, he attended all the impromptu concerts and was a member of the choral group. On the fourth Sunday out he records, "Dressed myself pretty spriggish and went on deck to practice for our choir." Nevertheless, the voyage was tedious and the young adventurer occasionally suffered from homesickness. As early as the twenty-sixth of January he wrote, "Feeling quite a longing to see old Flatbush and the many dear friends it contains," and the next Monday he confessed with even more feeling, "Begin to realize that a sea voyage is the greatest cure for Gold fever. Strong yearnings for Home."

"Mutiny" on the *Pacific*

ONE subject, however, was of never-failing interest to Charles Williams, and that was his food. After his first enthusiastic comment on the meals, he was more circumspect in his praise, and less than a week later was writing, "Things are beginning to degenerate in our fare and accommodations. Our cabin smells very badly, and the chief topic of con-

versation is the lack of comfort, poorness of food, &c. Row in prospective."

On the following Friday, the passengers gathered together for "a grand indignation meeting," passed resolutions, and sent a copy to the captain who would not receive them. According to Dr. Stillman, the committee, headed by Ross Browne, N. D. Morgan, and Hiram Bingham, pointed out that they had paid a first class fare and were entitled to first class food, but their appeal only met with abuse. The next week "salt horse" appeared on the table, and after a second clash with the angry passengers, Tibbets posted the following bill of fare:

"Monday — Beef & Pudding
Tuesday — Pork, Beans & Apples
Wednesday — Beef & Pudding
Thursday — Ham & Rice
Friday — Pork & Beans
Saturday — Beef, Pork & Apples."

Williams adds by way of comment, "Certainly enough to make landsmen's mouths water." From Tibbets's point of view, the frequent petitions were an evidence of mutiny, and he went so far as to publish a bulletin threatening to put the committee in irons, "which caused general indignation." The Brooklyn lad, however, took no part in the organized protests, but worked out an ingenious method of his own for supplementing the meager fare. The only occupants of the forward cabin were the Griffin family of Hartford, with whom Williams soon made friends and whose chicken and rice pudding he frequently shared. As he unblushingly admits, "I am quite the envy of my companions, luxuriating as I do . . . on hot rolls, fritters, pan cakes, sausages, good tea and coffee."

The irascible captain made himself even more unpopular as the *Pacific* approached Rio — where he refused to answer the hails of passing vessels and barely escaped a fatal collision with a Prussian brig. "As it was," Williams writes, "her flying jib-boom struck our spanker at the peak of which the American colors were flying . . . did no damage but carried them off." This additional sign of the captain's incompetence increased the resentment of the passengers, and as soon as they landed at Rio the committee sought out the American consul and laid their grievances before him.

A Yankee at Rio

ON Wednesday, the seventh of March, the *Pacific* entered the famous harbor of Rio de Janeiro, then crowded with shipping of all nations and "of all sizes, from a man-of-war down to a miserable little felucca, with her crew of Portuguese and niggers." At this time, the Brazilian capital was enjoying a bewildering prosperity from the frantic traffic around the Horn, and like the "roaring towns" of California was swarm-

ing with reckless and impulsive adventurers. Williams records that two American midshipmen who came aboard declared that "the people were terribly alarmed at the great influx of Yankees, and that the Emperor had ordered a double guard to be placed for the preservation of order." He himself observed that "there was no less than 37 sail of square-rigged vessels coming up the harbor . . . most of which were Americans putting in for water, bound for California."

Once ashore, Williams discovered a Brooklyn friend, Charley Buckmaster, who had arrived on another vessel, and they took rooms together at the crowded Hotel Pharoux. On Sunday five more American vessels entered the harbor, and Williams writes, "I found the noisiest set imaginable raising the old Harry, so that I was really ashamed of them. The Guards are afraid of them for in three instances under my observation they have rescued prisoners who have been arrested for disorderly conduct by them. Last night there was two serious rows, one just in front of the Palace." Two days later he reflected, "I am sorry to say that a great many of the Americans here have disgraced the name outrageously."

Williams himself does not seem to have joined the roistering crew but to have spent most of his time in conscientious sightseeing. The great slaveholding empire of Brazil, under the benevolent rule of Dom Pedro II, fascinated the democratic Northerner, and he noted carefully its peculiar institutions and customs. On his first evening he inspected the Emperor's town palace, "which has no particular pretensions to beauty of architecture, but looks like a very good comfortable house." On Saturday he and Charley Buckmaster drove eight miles out of the city to the Botanical Gardens and on Monday visited the beautiful suburb of Prio Grande across the bay. At the theater he saw the Emperor himself, whom he describes as a "fine looking man, tall and well made, with a very light complexion for a Brazilian." The Empress, he considered, had "rather a pretty face, but is a short and dumpy little figure." With a group of friends he climbed Mount Cocorando and for the first time saw the coffee-plant growing, and the next day attended a funeral high mass and a royal levee. His stay coincided with the national anniversary of the freedom of Brazil, and he was able to witness the celebration of that occasion, as well as one in honor of a prominent religious society. He was not particularly impressed by these displays, however, and commented, "I am getting tired enough of this Pageantry, and long to be at sea again." The real adventure of his sojurn was his perilous ascent of the Sugar Loaf, whose bare height he had first noticed from the harbor. He describes the climb in great detail, making much of the danger of ascending the smooth rocks, roped tightly to his companions. Typical of his age, he puns gleefully, "My life was hung upon so insecure a thread, literally speaking."

Eventually the rebellious passengers had their way with the consul,

and though he had scarcely the authority to do it, he removed the cantankerous Captain Tibbets and appointed another in his place. The new commander was anxious to be off, and after the necessary delay in securing his papers, got the *Pacific* under way on Tuesday, the third of April. Although Williams had enjoyed his three weeks ashore, he remarked characteristically, "I find Rio a very expensive place for my narrow purse, and I have often thought that it would be much better to stop *returning* than *going* to California."

Around the Horn to Callao

ONCE the vessel had left Rio, Williams quickly fell back into the regular pattern of shipboard life, complaining, however, that he was "getting tired of the voyage and it seems very monotonous." He does comment with evident relish on the improved bill of fare, writing the second day out, "Excellent breakfast and dinner. I could not have supposed that so great a change could be effected in so short a time."

As they went farther south into the "latitude of sights" — a whaling term which he quotes with obvious pleasure — the air became colder and the sea stormier. The journal is full of references to the black whales of the South Atlantic and to flocks of albatross and Cape pigeons wheeling above the vessel. On Tuesday, April 17, one of the great gales characteristic of the region struck the *Pacific,* and as Williams observed from a brief squint through the hatches, he never witnessed "a more gloomy or awfully grand sight." His own stateroom was drenched, and he barely saved his bedding from the inundation, yet he wrote cheerfully, "I could not help laughing, as every few moments something funny would turn up, some one rolling out of his hammock or bunk, or barrels and casks upsetting and rolling around, crockery smashing and everything in the staterooms not firmly lashed slinging around, a perfect cataract of water coming down the hatch."

A second gale struck on the twenty-first, put out the lights, hurled the food supplies from the shelves, and made it impossible to serve any meals in the cabin. For once Williams did not seem downcast at such a culinary mishap, but describes the cook's makeshifts with entire good humor. "It was fortunate in the ship being dry enough to keep fire going in the galley," he declares, "so we had a hot roll and cup of coffee dealt out to each. I thought I should die laughing at the crowd as they swayed backwards and forwards holding their food in their respective hands, every moment some one pitching the whole width of the cabin carrying half a dozen with him, breaking cups, spilling coffee, etc . . ." The *Pacific* weathered the gale in safety, but her plight looked so serious that a passing vessel gave her up for lost. Dr. Stillman recalls that on

entering the Golden Gate they "learned the sad news of our wreck off Cape Horn and the loss of all on board."

On Saturday, May 19th, the lookout sighted the Juan Fernandez islands, the refuge of Alexander Selkirk, the true Robinson Crusoe. Restless from the long confinement, Phil Walden, Williams's close friend, and ten others persuaded the captain to let them take a small boat and visit the romantic spot. Their adventures, highly colored to please his imaginative readers, were described by Ross Browne in his *Crusoe's Island,* but Williams only mentions the anxiety and annoyance of the captain at the irresponsible behavior of his passengers. For his own part, Williams declares, "They tell the most marvellous stories of their exploits in ascending the almost inaccessible crags about — and I should fill my journal if I should write 20th part of their tales."

Because of the bad reputation of Americans in Valparaiso, the captain decided to avoid that port and make straight for Callao. Wagers were taken as to the probable date of their arrival and the harbor was entered on Friday, June 1. Like Rio, Callao was feeling the effects of Sutter's discovery and was crowded with shipping. Williams noted the appearance of three California-bound steamers and a number of French and English warships. "Great excitements here," he writes, "and the accounts [of the discovery] fully authenticated."

On his first day ashore he decided to walk the nine miles to Lima, examining the Peruvian countryside with the same meticulousness he had shown in Brazil. In the capital, he visited the historic churches, the market place, and the tomb of Pizarro, but concluded, "The chief attraction of Lima, however, is the beauty of the ladies." Searching for relics in the tomb of Rolla, he had the harrowing experience of feeling the pavement crumbling beneath his feet. "At the moment," he writes, "I did not comprehend the danger, but found that I had escaped falling into a tomb 30 or 40 feet deep . . . I should not have been missed by my friends, as they would have supposed I had left the place, and could not have heard my voice." Returning to Callao, he was introduced to Lieutenant Falls, the American who commanded the Peruvian navy, examined the ruins left by the earthquake of 1746, and went duck hunting on the San Lorenzo islands. On the last day of their stay an English steamer pulled in from Panama, "bringing most glorious news from the 'Diggings' with awful accounts of bloodshed in San Frisco. Any quantity of 'lumps' came with the passengers, some of which I had the pleasure of feeling, which sent a thrill right through me."

The *Pacific* sailed on June 9th on the last lap of the long voyage, and Williams wrote, "Time slips along slowly. All settled down to the same old routine." He took up his chess and his reading again and with the other passengers made elaborate preparations to celebrate the Fourth of July. In describing the activities of the day, he mentions

a military review which was held in the morning with "the New England Invincibles in full force; uniform, red shirts, black pants, and California hat," and a hilarious dinner with "punch by the pail full and numerous regular and irregular toasts." "The evening," he declares, "was most lovely and a good many sights, such as chained bears, animals, etc. were got up for the amusement of the sailors, and all."

El Dorado

ON Sunday, August 5, the *Pacific*, fog-bound all night, entered the Golden Gate and San Francisco lay before the adventurers. Williams, already faintly disillusioned, wrote:

> "The shore is bold and rugged and the rocks covered with guano. At the right going in is the ruins of an old fort, which is on a point, and turning this to the right again you soon get a full view of the shipping and town of San Frisco . . . The harbor is filled with ships, some across the bay laying up and others at the town discharging of all sizes. The land presents a most singular appearance from the hills being covered here and there with clumps of tents, which are occupied by the adventurers, presenting a very uninviting appearance . . . We all went ashore in a short time and a most ludicrous singular and grotesque scene was presented to me. Everything shows that the place is just built up, and groups of all nations, Yankees, English, Chilianos, Spaniards, Mexicans, etc. and Chinese were wandering about . . . Everything is on the most extravagant plan; poor frame buildings of small size rent from 75 to 100,000 dollars per month, $500 per month for small stores, and everything in proportion. The roads are hard clay, and as the winds were high, the dust was most unpleasant.
>
> "I was surprised to see such perfect order and decorum here. All sorts of merchandise lay about exposed, some of the most valuable description. The authorities caught and punished severely a party of regulators who called themselves the hounds, which put a stop to these troubles. They are still more strict at the mines and the utmost order prevails. A great many goods are most ruinously high and others very low. Board $10 per day and washing $8 per dozen, while shirts are $4.00 per dozen; the most singular incongruities occur. Gambling is carried on to a most alarming extent; great piles of money are lost and won by those returning from the mines. One captain won 75,000 dollars in one night. Passage to the Sacramento $16.00 and from there to the mines $32.00 with 100 pounds of baggage allowed.

The next day he noted, "This afternoon got our tents pitched in Happy Valley about ¾ of a mile from the landing. Have our water quite near us and using our gold washer for cooking." This apparently was all the use Williams ever had for his implements, since the mining company he had joined in Brooklyn suddenly dissolved. He himself was ill from the effects of the climate and in a melancholy mood.

The journal breaks off here, and there are no more entries except a few dispirited comments penned in May and June 1850. Though he

does not say so, Williams appears to have left the vicinity of San Francisco and to have experimented with ranching and storekeeping. He was still desperately homesick and wrote on June 1st, "Oh, for a lodge, &c. Sun hot today. Baked mallard for dinner. How epicurean ! ! ! Not much appetite. I wish to heaven I was on old Long Island's sea-girt shore." Two days later he went to San Francisco and discovered that his friend Charley Buckmaster had started back to the East, leaving him entirely alone. The dust, the loneliness, and the snakes seem to have been more than he could stand, and the journal comes to an abrupt close on June 16. The final entry reads, "Another great fire in San Francisco on Wednesday last. 3,000,000 dollars destroyed. High winds for a week past."

The sad termination of the whole adventure is emphasized by an eight-stanza manuscript poem, "He Died in the Land of Gold," carefully written out in a woman's hand and pinned to the closing page. As far as Williams is concerned, however, it is nothing but a pretty sentiment, for he shortly left California and returned to Brooklyn to practice law.

*

Charles Williams's journal is one of a number of interesting California manuscripts recently added to the Library's collections. The papers of Samuel C. Upham, Sacramento's first publisher, contain invaluable material for any study of the gold rush or the early settlement of the state. They include the draft of his *Notes of a Voyage to California,* about thirty letters written in 1849 and 1850 to his wife and brother, and a summary of his experiences prepared for the Eastern papers. The Library has also acquired four letters by J. R. Cutter of West Cambridge, who crossed Panama on his way to San Francisco, and two poems composed in celebration of the Fourth of July by the passengers of the bark *Orb.* This vessel belonged to a group of wealthy young Bostonians and had been bought expressly to take them around the Horn. Some of these items will be described in future issues of More Books.

ELIZABETH L. ADAMS

The Chronicles of England

ONE of the Library's most attractive recent additions is a copy of the *Cronycle of Englonde*, printed in London by Wynkyn de Worde in 1502. The book is of unusual rarity; is is believed, indeed, that the Library's copy is the only example of this edition in the United States. The first edition was printed in 1480 by England's pioneer printer, William Caxton, who issued a second in 1482; de Worde, Caxton's pupil and successor, still used some of his master's types and his handsome half-page device with his initials. Before the end of the fifteenth century four other editions were published by presses in London and St. Albans. But copies of any of these are very rare indeed; there are scarcely half a dozen in America.

The *Descrypcyon of Englonde*, which forms the last section in the book, is reprinted from an edition published by Caxton in 1480 to accompany the chronicle. It consists of descriptive chapters taken from Book I of Ranulphus Higden's *Polycronicon*, translated by John Trevisa. Caxton published the complete *Polycronicon* in 1482; the Library has a copy of the second edition, printed by de Worde in 1495.

The book is a fine clean folio in black letter, in two columns. There are three woodcuts. One (the title for the *Descrypcyon of Englonde*) is a large landscape, full of winding roads, castles, and flying birds. This was used by de Worde for Bartholomaeus Anglicus's *De Proprietate Rerum*, 1495, and then in his preceding editions of the *Cronycle*. The other two are smaller. The first, which appears in all de Worde's editions of the work, shows the Tower of Babel under construction — a five-story building in Norman style, with timbers and blocks of stone still dangling from the sides. The other, copied from the 1497 volume, is a city scene crowded with roofs and church steeples: after the custom of the time it appears twice, representing both London and Rome.

The text has a complicated history. Caxton's *Cronicles* of 1480 was printed from a manuscript translation of the French *Brut d'Angleterre*, compiled from Latin sources in the thirteenth century and called the *Brut* because it began with the story of the legendary king Brutus, who was supposed to have settled Britain. This myth, first circulated a century earlier by Geoffrey of Monmouth in his *Historia Britonum*, enjoyed vast popularity then and for years to come. It was put into rhyme by the Anglo-Norman poet Wace, and this metrical version was translated into English by Layamon about 1180. In the fourteenth century the French prose *Brut* was also translated into English, with various continuations. The present *Cronycle* reproduces an earlier edition published by Wynkyn de Worde in 1497, which had itself been reprinted from the 1483 edition produced at St. Albans. For this reason the work is also commonly known

as the *St. Albans Chronicle.* The text differs somewhat from Caxton's original, including at the beginning a *Fructus Temporum* drawn largely from Rolewinck's *Fasciculus Temporum,* first printed at Cologne in 1475, and also a good deal of material concerning other countries, especially the lives of the Popes, partly at least from the same source.

The prologue, like a modern "blurb," gives an imposing bibliography, from Geoffrey, Bede, and Gildas to Livy and Saint Augustine, and adds, "In this newe translacyon are conteyned many notable and meruaylous thynges." The rest of the prologue, however, is a fine example of the medieval passion for symmetry and classification. For all men "desyring to haue a very knowlehe [sic] of these Cronycles or of ony other," it asserts, it is necessary to understand six things. These are, first, the states of things, which are two: the state of Deviation, down to the Birth of Christ, and the state of Reconciliation, after Christ. Second come the divisions of time, which are three; third, the four principal kingdoms; fourth, the diversity of laws, which are five; fifth, the nobleness or unnobleness of deeds, which includes seven types of character; and sixth, the true counting of years, according to eight methods. Having mastered these, the student may begin to apply himself.

AFTER the prologue the *Brut* proper opens with the story of Diocletian and his thirty-three daughters, "soo fayre that yt was wonder." Fair or not, they all cut their husbands' throats one night and were straightway banished by their father. They landed in England, and called the island Albion after the eldest, Albine. Years later, however, Brutus, great-grandson of Aeneas of Troy, landed at Totnes, subdued the giants who then inhabited the wilderness, and built New Troy where London now stands. The long line of pre-Roman kings was descended from him, and the country itself became Britain.

Most of the material in this part of the book goes back to Geoffrey of Monmouth, that garrulous historian whose reputation for truth was even in his own day none too good. He seems to have invented the whole Brutus lineage, on the strength of an ancient Welsh manuscript which, curiously enough, no one else ever saw. Yet English literature would be the poorer without at least one tale to which he first gave currency, and which appears here as the story of "kynge Leyr . . . and of the answere of his yongest doughter, that gracyously was maryed to the kynge of Fraunce."

The story of King Arthur is here too, but it contains only the germ of the half-magical account that appears in Malory. This is the king of Britain who conquered the Saxons, the Scots, the French, and even the Emperor of Rome; whose court was frequented by all the best knights of every country in the world, so that the king was forced to invent the Round Table, that no one man might be honored above another. Only

The deſcrypcyon of Englonde.

Here folo weth a lytell treatyſe the which treeateth of the deſcrypcyon of this londe whiche of olde tyme was named . Albyon And after Brytayne And no we is called Englonde and ſpeketh of the nobleſſe and worthyneſſe of the ſame.

A Woodcut from the "Cronycle of Englonde," Printed in London in 1502
Facsimile Somewhat Reduced

his birth, contrived by Merlin's enchantments, and his passing in 546, when he was borne to "Auioun" for the healing of his wounds, are at all mysterious.

Throughout the history of the early rulers of Britain is interspersed with that of the Old Testament and the city of Rome. English historians had, of course, limited access to original sources for classical or Eastern events, and had to reconcile the chronology of the Bible with their own notions as best they could. This resulted occasionally in peculiar confusions. Thus, in this chronicle as in others, we find the British (!) kings Brenne and Belin conquering "Rome and all Lombardy and Germany" and taking "homage and feaute of erles barons and of all other" about 796 B.C. — nearly half a century before Rome was founded at all, according to modern reckoning, and a good four hundred years before the real Brennus, a Gaul, led his men against the city.

Down to the battle of Halidon Hill, where the English defeated the Scots in July 1333, the English prose *Brut* follows the French prose *Brut*. After that date there were a number of different English continuations, several of them carrying the history down to the battle of Towton in 1461. The one which Caxton used must have been very similar to a manuscript now in the British Museum, and was probably composed in the late 1460's.

The flavor of these chronicles, which took the place of history, almanac, and news-reel for their readers, is nowhere more marked than in the final section, beginning with the capture of Rouen by the English in 1419. In 1422, for instance, it records — doubtless with a touch of malice — that King Henry V held a great feast in Paris to which everybody flocked, while the poor king of France "held none astate ne rule, but was lefte almoost alone." In the same year "the wedercoke was set vppon Poules steple at London"; and King Henry died in August, and was buried with great solemnities, of which full details are given. Nine years later the brilliant career of Joan of Arc gets a scant twenty-five lines — from the English viewpoint, naturally. On the other hand, public ceremonies, riots, royal councils, and all sorts of odd personal items receive full publicity.

Fact and sensation meet in the same paragraph. A random extract from the year 1428 gives a fair sample: "This same yere was grete habundaunce of rayne, that the substaunce of heye and also of corne was dystroyed, for it rayned almost euery other daye. And this same yere the good Erle of Salesbury syr Thomas of Mountagu layde syege vnto Orlyaunce atte the whiche syege he was slayne with a gonne that come out of the towne on whoos soule god haue mercy amen. For sythe yt he was slayne Englysshmen neuer gate ne preuayled in Fraunce, but euer after beganne to lese lytyll & lytyll tyll all was loste. Also this same yere a Bryton murthred a good wedowe in hir bed withoute

Algate whiche wedowe found him for almesse, and he bare awaye all that she hadde." With some relish the chronicler goes on to relate how the unhappy criminal took the cross and prepared to leave England as a penance, but on passing the scene of the murder was attacked by all the women of the parish, who "slewe & made an ende of hym there. Notwithstandynge ye constables & many other men beyng present for to kepe hym."

The *Cronycle* is not, however, without value merely because it gossips. Mr. C. L. Kingsford points out certain information on Henry V's accession and some of the real reasons behind the French campaign which led to Agincourt, all of which appeared in Caxton's printed text for the first time, and were adopted by later chroniclers like Hall and Holinshed. From the latter Shakespeare derived the material for the council at Leicester in the first act of *Henry V*. Mr. Kingford notes a similar instance of the indirect influence of this text in *Henry VI*.

THE *Descrypcyon of Englonde* appended to the *Cronycle* must be a disappointment to anyone not an antiquarian. It is taken from Higden's *Polycronicon,* Book I, Chapters XXXIX-LX; and instead of furnishing a description of England as Higden himself saw it, it is drawn almost entirely from tales handed down by men who died before Higden was born. Divided into fifteen chapters in this text, it describes England's boundaries, its climate and products, its marvels, its roads, rivers, and shires, its episcopal sees, and the customs of the natives.

In the last case, Higden might have done better by his own countrymen than to copy unflattering excerpts from Giraldus Cambrensis (a Welshman) and Henry of Huntingdon, with caustic additions of his own. For the rest of his material Higden uses Pliny, Solinus, Geoffrey, Bede, Alfred of Beverley, and three or four others. Trevisa, who made the translation about 1387, perhaps half a century after Higden was writing, adds a few insertions here and there. The chapter on language still has fresh interest, for it shows what strides spoken English was making in that period. Higden had complained of the mixture of tongues in various parts of the country, declaring that "some vse straunge wlaffynge chyterynge harrynge garrynge & grysbytynge." (He does not say where he picked up his own vocabulary.) This he believed was due to the fashion of speaking French and learning French instead of English in school. Trevisa, however, objected that since the Black Death this situation no longer prevailed, and "gentylmen haue moche lefte to teche theyre chyldren to speke Frensshe."

On the whole, however, there is little in the *Descrypcyon* that is not secondhand. It is rather a pity that Higden could not say what London looked like in his day, instead of quoting William of Malmesbury on the subject; and that he felt it necessary to devote a whole chapter to such

wonders as the inland salt springs which became fresh from Saturday to Monday, and the pond which adjusted its temperature to each swimmer. But such stories die hard; in 1577, when William Harrison was writing his own *Description of England* for Holinshed's *Chronicle*, his four "notable things" were the four chief wonders of Higden: the wind on the Peak; Stonehenge; the caves at Cheddar; and the clouds of rain which gathered on the western hills.

The descriptions of Wales, Scotland, and Ireland follow that of England; but they are much briefer, only three or four pages in length. Wales is described in rough verse.

CAXTON bore ample witness to his own admiration for history in the prologue to the *Polycronicon* of 1482. "He is, and euer hath ben reputed the wysest," he wrote, "whiche by the experyence of aduerse fortune hath byholden . . . the noble Cytees, maners, and variaunt condycions of the people of many dyuerse Regyons . . . Yet he is more fortunat, and may be reputed as wyse . . . that may by the redyng of historyes . . . come vnto the knowleche of . . . the same wysedome and polycye. In which historyes so wreton in large and aourned volumes, he syttynge in his chambre or studye maye rede, knowe and vnderstande the polytyke and noble actes of alle the worlde as of one Cyte." Evidently for him history, "assertryce of veryte and moder of alle philosophye," meant a good deal more than a mere record of battles, councils, and unseasonable comets. He would probably have been pleased, if not surprised, to know the effect the *Cronicles* was to have on the long and distinguished series of historical works which followed; for Geoffrey's *Historia Britonum* did not appear in print until the Paris edition of 1508, and the *Bruts* of Wace and of Layamon were left unprinted for centuries. Hence Caxton's edition had a great deal to do with the circulation of the Brutus legend and many other stories.

It was only five years after the *Cronicles* that the battle of Bosworth Field put an end to the Wars of the Roses. As they gradually achieved a new unity under the successive rulers of the House of Tudor, the English began to wake up to the pride of their national heritage, and chronicles, scattered wide by the increase of printing shops, became popular reading matter — a taste warmly encouraged by the crown, since it made devoted subjects. So many Elizabethan plays were based on English history that in 1612 Thomas Heywood declared there was no man "of that weake capacity, that cannot discourse of any notable thing recorded even from William the Conqueror, nay from the landing of Brute, vntill this day." The first real tragedy in English was *Gorboduc;* Lear and Cymbeline were familiar characters; and several other British heroes had drawn the applause of London audiences. It may even have been in unconscious recognition of the fact that, as late as

1795, when W. H. Ireland conceived the idea of forging a Shakespeare play, he chose Vortigern for his subject.

The chronicles of Fabyan, Stow, Hall, Holinshed and others contribute, each in its own fashion, both glamor and historical depth to the background of Elizabethan literature. The Library's collections include contemporary editions of nearly all of these, so that one could, if one wished, trace the attitude of English historians for a hundred and fifty years from the original texts. Towards the Trojan story, at least, that attitude is remarkably unchanging, down to William Camden. Almost the only protesting voice was that of the Italian Polydore Vergil, who with all the brashness of a foreigner had no hesitation in calling Geoffrey of Monmouth an impudent liar. (The Library has the first edition of his *Anglica Historia,* Basel 1534, in a beautiful Grolier-type binding which marks the book the property of "Thomas Wotton and his friends.") But of course no true Englishman would believe an Italian when the high ancestry of his race was in question.

It was during the seventeenth century that Brutus and his line slowly died of disbelief. In 1590 William Camden hinted a suspicion that the whole story was a piece of genealogical snobbery on the part of Geoffrey of Monmouth — adding a gently humorous aside to the reader which amounted to, "Come now, what do *you* think?" John Stow's *Annals* countered this only feebly with the reproof that "the impugners of this ancient History, must not with so light a breath as they doe, seem to blow away the authority of so many graue testimonies." John Speed, writing in 1611, was more than unpleasant, contending that even if Englishmen were descended from the kings of Troy — which they were not — the descent was nothing to brag about.

It was left for Milton, scholar and historian but poet too, to take the middle road as modern critics do, and accept the fables of early Britain for just what they were, "be it for nothing else but in favour of our English Poets and Rhetoricians, who by their Art will know how to use them judiciously."

HONOR McCUSKER

Sermons about the Ship of Fools

THE sermons of Geiler von Kaisersberg, the well-known humanist and preacher of Strassburg, supplied the presses of several German printers in the early sixteenth-century. The Library, which had hitherto two collections of his sermons, has now acquired his *Navicula sive Speculum Fatuorum,* printed by Johann Grüninger at Strassburg in 1511, and his *Buch der Sünden des Munds,* bound together with the *Alphabet in XXIII Predigten,* also printed by Grüninger in 1518.

Geiler von Kaisersberg was born at Schaffhausen in 1445. He studied and taught at the universities of Freiburg and Basel, being made Rector of the former in 1476, the year before he was called to Strassburg as chaplain in the Cathedral. In the twenty-fifth sermon of the *Book of the Sins of the Mouth* he told his congregation, "Now I have preached here twenty-eight years . . . On Palm Sunday I was sixty years old, and if I live longer, that is but a futile gain — I have to die anyway." He died five years later in 1510, and was buried in the Cathedral at the foot of the pulpit. Geiler prepared few books for publication himself, but allowed others to publish his sermons; the bulk of his forty-one published works, however, appeared after his death.

The *Navicula* is a thick quarto of some 275 leaves; the Library's copy is in the original binding of blind-tooled calf, with metal bosses and corner-pieces. This is the second edition, the first having been printed a year earlier. It consists of sermons based on Sebastian Brant's famous *Ship of Fools,* the many kinds of folly exposed by the satirist giving the preacher excellent opportunity for castigating the foibles of his contemporaries.

The work is illustrated with the series of 114 woodcuts originally used in the first edition of Brant's *Narrenschiff,* printed by Bergmann at Basel in 1494. The artist of these woodcuts, some of which the German art critic Richard Muther counted among the best caricatures ever made, remains unknown, but there is good reason to believe that Sebastian Brant himself had a part in their design. It is impossible to give here an adequate idea of their variety. The first in the text is a full-page cut in two parts, the upper showing a wagon-load of fools, the lower a large boat and two smaller ones with ranting fools as passengers. Among the striking types are the "Book Fool," with enormous spectacles and a feather-duster, seated at a lectern desk in the midst of his precious tomes; the "Worry Fool," who carries a globe on his back; and the "Stubborn Fool," who ignores the highroad and prefers to wade through a swamp.

Das Buch der Sünden des Munds (The Book of the Sins of the Mouth) is a folio of 130 leaves in contemporary blind-tooled calf binding. It has as subtitle "Die Blattern an dem Mund" (Blains on the Mouth), which is taken from the ninth chapter of *Exodus:* "And it shall become a boil breaking forth with blains upon man." The sermons deal with spiritual "blains on the mouth," such as gluttony, blasphemy, lying, swearing, and flattery.

The wooduct on a second title-page represents Geiler preaching in the pulpit of the Cathedral. Ten of the seventeen woodcuts illustrating the sins of the mouth are the work of the artist known by the initials H. F. They are scenes of the average citizen's life, with characteristic gestures and detailed architectural backgrounds. The cut illustrating blasphemy by Hans Baldung Grien is taken from the *Auslegung der 10 Gebote* of 1516. A few other pictures had already appeared in earlier works from the Grüninger press.

The twenty-three sermons which, as the graceful design on the separate title-page shows, are arranged alphabetically on the twenty-three branches of the tree of life, are accompanied by as many woodcuts. Four of these are by the artist H. F., and four by Hans Baldung Grien, again taken from his series of the *Ten Commandments.* The latter are distinguished for the rhythmic sweep of the composition as well as for the expression of the faces. **M. M.**

Early Woodcut Books

The Gospels in Pictures

THE *Ars Memorabiles Evangelistarum Figurae* is a strange little quarto of 17 leaves. Fifteen of these contain full-page woodcuts of the four symbols of the Evangelists, one more grotesque than another. Printed at Pforzheim by Thomas Anselm in 1502, the work imitates the famous block-book of the early fifteenth century, the *Ars Memorandi,* designed for memorizing the contents of the gospels by the aid of pictures. The small images appended to the main figure — eagle, angel, lion, or ox — are each marked with a number, corresponding to a chapter of the gospel, and a key is provided in the text.

The scheme of the Library's volume [**G.409.172] — the first edition printed in movable type — closely follows the block-book. Although the cuts are more mature stylistically, they reproduce the arrangement of their predecessor. The text, however, is new. Composed by the monk Peter Rosenheim, it consists of a series of Latin distichs, the first line of each starting with a successive letter of the alphabet up to V, then beginning with A again.

The fantastic illustrations may be reduced to a semblance of order by an understanding of their purpose. To behold, for example, a winged lion standing erect on his hind legs, crowned by a figure with a scroll, Christ in clouds at his left paw, a chalice with a symbol of the Trinity before his mouth, two heads at his waist, and three cylinders at his feet, is certainly startling at first glance. Yet here are represented the four concluding chapters of the Gospel according to St. Mark: the false prophet, the prayer in Gethsemane, the betrayal, and the resurrection. Others are even more complex.

The editor, Georgius Relmisius, contributed an introducton, and the first leaf contains dedicatory verses in Latin by Sebastian Brant and others **J. E.**

The Emblems of Sambucus

THE *Emblemata* [**Q.52.8] of Johannes Sambucus, printed by Plantin in Antwerp in 1564, is an excellent specimen of the emblem books which were so popular in the sixteenth century and were produced in special abundance by the Plantin Press. The volume is a small octavo of 240 pages. There is a woodcut on almost every page, with a Latin stanza underneath.

The woodcuts are story-telling pictures. The cut demonstrating the loyalty of dogs, for instance, is a picture of the author himself on horseback, accompanied by his two faithful dogs. The maxim "Use, not mere reading, makes accomplished people," addressed to a learned bookseller, is illustrated by a charming scene of two scholars in a library. Other emblems represent the worth of virtue, the calm of the human mind, the passion for hunting, the vanity of alchemy, and many other human conditions. The last leaves contain pictures of forty-two ancient coins from the author's collection.

Sambucus was born in Hungary in 1531. He studied medicine and history at the universities of Germany, France, and Italy, and then spent twenty years travelling, forming friendships with many distinguished men. The Emperor Maximilian II made him his historiographer, an office which he held also under Rudolph II. Sambucus himself contributed to scholarship by collecting rare manuscripts, as well as through his translations of Greek authors into Latin. His edition of the comedies of Plautus, printed by Plantin in 1566, is in the Library.

The *Emblemata* went through four more editions before 1600. The English poet Geoffrey Whitney, whose *Choice of Emblemes* appeared in 1586, translated or adapted forty-eight of these emblems. Plantin's wood-blocks also supplied the pictures for the English volume. **M. M.**

Ten Books

America Next. By Peter Markham. Bobbs-Merrill. 1940. 370 pp.

The author is well equipped by twenty years' experience in Europe, first as an American army officer and later as a business man, to analyze the forces in the different countries that have led to the present situation. He gives a striking picture, as he supplements opinions gained in conversations with political, industrial, and military leaders by the points of view of peasants, workingmen, and other plain folk. The tragedy of Europe, as he interprets it, has its root in the dread of uncertainty which Hitler shrewdly exploited, understanding that when a jobless man becomes a soldier, he is contented because he is secure. Indeed, Mr. Markham contends that "Hitler, by destroying the upper and middle classes, emerges as the chief harbinger of Communism," and that this war will eliminate all but the proletariat, either under a Nazi or an openly Communist régime. He blames the Chamberlain-Hoare-Simon policy for its business morality, while he sets his hope on Churchill. Mr. Markham explains the failure of France by her internal disunion and the reactionary sympathy of the higher French officers with authoritarian methods. In the East, he describes the appalling poverty of the peasants in Hungary, Roumania, and Jugoslavia. All three countries, largely because of the monopoly of German trade, "may be regarded as provinces of the Reich." The misery and backwardness of the masses in both Poland and Russia are startling. However, he pays tribute to the fighting spirit of the Polish soldiers. Finally he warns America as the "next" victim of conquest. He exhorts her to stop unemployment, to speed armament production, and to help England with all possible forces. (*M. M.*)

America's Dilemma: Alone or Allied? By Norman Angell. Harper. 1940. 226 pp.

In this moving plea for Anglo-American coöperation, Sir Norman Angell, winner of a Nobel Peace Prize, states and answers the traditional arguments for Western isolation. He himself can foresee no lasting democratic government in the New World except through an alliance with surviving democracies of the Old. A scrupulous observance of neutrality will in the end, he believes, be no more rewarding to this country than it was to Holland or Denmark, and the real issue of the conflict is being obscured by prejudice and partisanship. He compares the present confusion of thought in America to the British muddling of the last decade, which failed to see the significance of Hitler's outspoken intent to "Divide and Rule." He points warningly to the defection of Belgium, the separation of France and England, and the widespread distrust of British Imperialism common in this country. Aware of American ignorance on the subject, he pauses here to analyze the truly democratic constitution of the British Commonwealth of Nations, "de-imperialized" by the Statute of Westminster and united only by a "Gentleman's Agreement." He blames England, however, for the weakness which blinded her to the need for collective action outside her national boundaries and for a "deadened moral instinct" which could acquiesce in the Pact of Munich. Only with the demand for Poland did England reach a point where her capacity for surrender was exhausted, and now, he feels, she is going through her "day of atonement." America, he hopes, "will have a quicker grasp . . . of what the price of freedom really is." (*E. L. A.*)

Not by Arms Alone. By Hans Kohn. Harvard University Press. 1940. 161 pp.

The half-dozen essays in this volume, like Dr. Kohn's earlier books, are deeply concerned with the need for a moral, social, and economic renovation of democracy in the present conflict of philosophies. "In our time," he writes in his preface, "the fate of Western civilization . . . is being decided . . . for a very long time to come." The rest of the book touches upon various aspects of

the struggle: the totalitarian philosophy of war, academic freedom, the problem of Central Europe, the nineteenth-century background, and so on. While all the papers are admirably written, the last, "Education for the Coming Era," in a way sums up the whole argument. It points out the similarity between modern democracy and Greece at the time of Philip of Macedon, both confronted with "the question of choosing between isolation and unity." The immediate necessity is to put aside fears and illusions and equip people for life in the world of the twentieth century, which will be, the author believes, "whether we wish it or not, a unified world under a common leadership." (*H. McC.*)

Seven Keys to Brazil. By Vera Kelsey. Funk & Wagnalls. 1940. 314 pp.

THIS book satisfies admirably the present-day desire for information about South America, combining history, geography, characteristic incidents and lively descriptions of ethnic types and leading individuals. First the author sketches the races that compose the Brazilian population — the Portuguese colonists, including Moorish and Jewish strains; the Indians, with their matriarchal and nomadic customs; and the masses of negroes, descended from the more than four million slaves imported down to the middle of the past century. The influence of Catholicism, mixed with the pagan survivals, is given considerable space, as well as the historic rôle of the religious orders. The main part of the book treats of seven regions which, differing in natural background, population and history, have preserved separate individualities. The Northeast is the region of the feudal sugar plantations, but includes also the stronghold of the slaves before the abolition decree of 1888. The history of Rio de Janeiro is practically that of the government of Brazil, as this city was the seat of the colonial governor; of the Lisbon court when it fled Portugal in the Napoleonic war; of the first independent emperor of Brazil, Pedro I, and his noble successor Pedro II; of the Republic proclaimed in 1889; and of the dictatorial New State established by the *coup* of November 1937. The São Paulo region represents the enormous coffee industry; Minas Geraes or "General Mines" has an isolated mountain population which has, however, produced Brazil's greatest scholar, artist, and politician. The "other Northeast" — which is Brazil's "Wild West" — North Brazil, the valley of the Amazon with its huge rubber forest, and South Brazil, a haven for colonists which is today practically a colony of Germany, complete a thoroughly interesting picture. (*M. M.*)

Neither Liberty Nor Bread. Edited by Frances Keene. Harper. 1940. 388 pp.

THE volume expresses "the meaning and tragedy of Fascism . . . as told by the opposition" in the form of extracts from books and articles published at various times since the march on Rome. A prominent place belongs to the speeches of Giacomo Matteotti, the conservative Socialist who was assassinated in 1924 — according to one of these papers, at the instigation of Mussolini himself. The first-hand accounts of the tortures endured by Francesco Nitti and Carlo Rosselli — the former "translated" as a political prisoner to the island of Lampedusa, the latter wasting away for two years in a concentration camp — are bitter indictments. Don Luigi Sturzo exposes the fallacy of the Fascist claim to the rights of revolution; Guglielmo Ferrero shows the anachronistic nature of Fascism; Max Ascoli describes the muzzling of the press and the loss of academic liberty in the universities. Other aspects of the régime are the reactionary treatment of women; the relation of the Vatican to the government; the weakness of the British sanction in the Ethiopian War; the participation of Mussolini and Hitler in the Spanish Civil War; and finally Mussolini's entrance into the present war as a conclusion to his own policies. (*M. M.*)

Mark Twain in Eruption. Edited by Bernard DeVoto. Harper. 1940. 402 pp.

MARK TWAIN'S two-volume *Autobiography*, published by Albert Bigelow Paine in 1924, used less than half the material the editor had at hand. At the request of the publishers and the estate,

Mr. DeVoto has selected and printed the best of the unused papers; he has brushed up the text where length or bad punctuation made it obscure, but otherwise it stands as Mark Twain wrote it. It is, as the editor describes it, "table talk," but it is certainly also "Mark Twain in eruption." There are, for instance, some thirty pages on Theodore Roosevelt which range from gibes at the president's hunting prowess to an outright charge of vote-buying. The humorist was equally little impressed by money, and has his say about both Carnegie's vanity and the young Rockefeller's Bible study. Turning to literary people, he declares that Bret Harte "hadn't a sincere fibre in him," though he was at the same time "one of the pleasantest men I have ever known"; and the quick sketch of Marie Corelli characterizes her as an "offensive sham." But the volume is by no means an anthology of prejudices, and it is strewn with chuckles. There is stuff in "Hannibal Days" as good as anything in *Tom Sawyer*. The account of the dedication of the Aldrich Memorial Museum does full justice to a dreary public occasion; and it would have been a pity to miss the reminiscences of Bayard Taylor, Kipling, Elinor Glyn, and a dozen others. (*H. McC.*)

A Living Philosophy of Education. By Carleton Washburne. Day. 1940. 585 pp.

Carleton Washburne is best known for his twenty years of work at Winnetka, Illinois, particularly in the field of individual adjustment. He has traveled extensively in this country and in Europe, and has applied his experiences and acquired knowledge to American school children. This application and its results form his living philosophy; "living" because of its demonstration with children, and a "philosophy" because it is an analysis of what is done, and how and why it is done, in education. Throughout the book, theory and practice are woven around the child: first, as a human being, having characteristics in common with other human beings; second, as an individual, with personal habits and behavior traits; and finally, as an integral part of society. There are chapters on arithmetic, language, reading, and spelling, in which Mr. Washburne shows by concrete examples that the drill, planning, and organization of subject matter, all traditional techniques, may still be used by progressive teachers. The last part of the book illustrates the type of school administration necessary for a system of this kind to function. The style is vivid and interesting, and well illustrated with activities and projects. Whether a layman or a teacher, one feels that an experience curriculum such as this may be administered anywhere and that a progressive school may be operated in a common-sense fashion. (*A. L. M.*)

Serge Diaghilev. By Serge Lifar. Putnam. 1940. 399 pp. [4049A.1121.]

At one time Mr. Lifar decided to write two works: one called *Diaghilev,* the other *With Diaghilev;* the first to be a scientific monograph, the second a personal account. It would have been much better had he kept to that decision — then thrown the first book away. For the first section of the present volume is the typical blind praise of the hero-worshiper. In tracing Diaghilev's history from childhood and adolescence through his apprenticeship as editor of "The World of Art," his early experiences in the Imperial Theaters, and finally his establishment and direction of the Russian Ballet of Monte Carlo, a Diaghilev is presented who could do no wrong and whose every act was the perfect unfolding of a genius. The second part, however, is a personal account of the author's own life: the early struggles, disappointments, and hardships of a green country youth fired with an ambition to become a great artist. Here is a Diaghilev who is real and far from perfect: irascible; generous; petty at times, yet often truly inspired; a contradiction to himself and to others, yet able to discover and draw out of others hidden talents undreamed of even by themselves. This is the man who first recognized and brought together a group of the most gifted painters, writers, singers, dancers, and musicians of our day, focussed their interests, and made the Ballet of Monte Carlo the jewel which it was.

For this intimate revelation of persons and personalities connected with the development of the Russian Ballet the reader will feel repaid for wading through the more prejudiced section. (*W. A. R.*)

American Vaudeville. By Douglas Gilbert. Whittlesey House. 1940. 428 pp.

Gone are the days of "rich, robust, unbuttoned" vaudeville. Sports, automobiles, and cocktail parties; radio, movies, and night clubs have taken its place. Here is the rip-snortin' story of the birth, growth, and death of a lavish tradition. In the early days of the "Dumps, Slabs, and Honky-tonks" we see the other side of the Elegant Eighties. The American theater of the gaslight era was flimsy and frivolous, bedecked with ingenious trappings. Although the musicians were unusually able, cues for "sneaky music," "jolly music," or "music for squire's entrance" came so thick and fast that a small exit was usually provided behind the bass viol for quick escape and fortification. The idea of the double audience — women and men — was Tony Pastor's; for in the early earthy days only our grandpappies ventured in. Pastor gave the impetus to clean vaudeville, but it was for Keith, of Boston, to fashion this golden apple. On July 6, 1885, Keith and Albee opened the Bijou Theater in Boston and initiated their first continuous vaudeville show. It ran from 10:00 A.M. to 11:00 P.M. The Boston Colonial, "where anything might happen," had a policy — when a patron was enjoying the performance overmuch — of handing the offender a card on a silver tray. It read, "Please do not laugh too loud." Myriads of names glitter through the book — Eva Tanguay, Nora Bayes, Elsie Janis, George Golden, George Cohan, Abe Erlanger, Ed Wynn, Joe Cook, Fred Allen. But the golden age passed. Vaudeville "dressed up fit to kill and it committed suicide." It became something that was neither variety, burlesque, nor review — and the audiences stopped coming. (*W. A. R.*)

The American Craftsman By Scott Graham Williamson. Crown. 1940. 239 pp.

Entirely without academic pretensions yet thorough and well organized, this lavishly illustrated history of early American crafts should have a wide appeal. The exigencies of pioneer life in the colonies made every man an ingenious jack-of-all-trades, yet soon the makeshift necessities were replaced by products of skillful artisans, in a period when statesmen like Jefferson and Franklin ranked also as craftsmen. The handiwork of the American colonists merits study not in terms of beauty and rarity alone, but as an historical documentation of contemporary life. In this spirit Mr. Williamson examines the history of buildings, furniture, pottery, glass, silver, textiles, metalwork, and books — not as museum pieces, but as objects of utility, detailing the tools and techniques of their production. The close-mouthed Scotch cabinet-maker, Duncan Phyfe; the Crolius family of potters, active in civic affairs; C. W. Fenton, imaginative and artistic founder of the United States Pottery; the prodigious "Baron" Stiegel; Appollos De Rivoire, who changed his name "on account the Bumpkins could pronounce it easier" according to his talented son and namesake Paul Revere — these are some of the creative personalities the author brings to life. The history extends well into the nineteenth century, when handicraft often gave way to large scale manufacture. Nevertheless Mr. Williamson rejects the outmoded craft concept of William Morris, limited to hand skills only, and realistically includes machine products designed for utility. A craft spirit may be maintained in modern industry, he believes, by an enlightened application of democratic principles, with a continued respect for the worker's individuality. (*J. E.*)

Library Notes

The Constant Couple

THE Constant Couple; or a Trip to the Jubilee was George Farquhar's second play, and the first successful product of the young Irish dramatist's uneven talent. Although *The Recruiting Officer* and *The Beaux Stratagem* were to secure him prominence among late Restoration dramatists, *The Constant Couple,* known familiarly as the *Jubilee,* laid the cornerstone of his reputation.

The play was produced at the Theatre Royal in Drury Lane in November 1699. It enjoyed an extraordinary run of 53 performances in London and 23 in Dublin during its first season. The printed version, dated 1700, probably appeared in January. The Library has recently acquired a fine copy [**G.3963.4].

The leading character, Sir Harry Wildair, a debonair Restoration rake, delighted the public. Contemporary critics questioned whether he owed his success more to the author or to his friend Robert Wilks, the actor. Sir Harry, a gay man of the world, enjoying his intrigues yet basically chivalrous, long remained popular. In 1740 Peg Woffington started a fad for women in the part. Sir Harry, in Act V, Scene I, comes, under the influence of "fifteen Bumpers of Burgundy," to woo the fair Angelica; but her ennobling influence transforms his base desire to veneration. In later editions the scene was drastically revised, and Sir Harry's part, as he baits the pure heroine, is carried to a peak of hilarity. Doubtless such episodes brought on Jeremy Collier's reform.

J. E.

The Instruction of a Christian Woman

A RECENTLY acquired German version of one of the most widely read works of Juan Luis Vives, the Spanish humanist, *Von Underweysung ayner Christlichen Frauwen* [**G.403.3] is of interest for both contents and illustrations. The volume was published in 1544 by Heinrich Steiner at Augsburg.

The translator, Christopher Bruno, who was a teacher at Munich, dedicated the book to Jacoba, Countess Palatine and Duchess of Bavaria, and her daughter Matilda. The Latin original, printed at Antwerp in 1523, was dedicated to Queen Catherine of Aragon, wife of Henry VIII, for her use in the education of Princess Mary. In the autumn of that year Vives was called to Oxford through the good offices of Wolsey. Having the previous year inscribed his commentary on St. Augustine's *City of God* to Henry VIII, he won the King's favor, and was entrusted with the instruction of the Princess. Henry's divorce proceedings, however, put an end to the Spaniard's career in England. Naturally siding with the Queen, he nevertheless declined to act as her advocate in the forthcoming trial. On the other hand, his sympathy earned the enmity of the King, who put him in prison, from which he escaped to Bruges. In the Netherlands he wrote most of his numerous works, till his death in 1540.

The book is a valuable document for education in the Renaissance, and is even today highly readable because of its picturesque style. Three parts deal respectively with the training of a maiden, a wife, and a widow. Vives, a loyal Catholic, recommends only such instruction as will foster virtue and a devout spirit, while he abhors worldly pastimes, such as dancing and singing. He would have a girl versed in all the household arts, and "no one shall scorn the name of cook!" But he is also strongly in favor of book learning, and cites the noble example of learned ladies in antiquity as well as among Christian Saints. The young student must, however, shun "corrupting books, such as are in Spain," French romances, or such tales as are gathered in the *Decameron* of Boccaccio.

The illustrations are by outstanding artists. The first woodcut by Scheiffelin, originally intended for Boccaccio's *History of Illustrious Women,* shows

three splendidly dressed ladies, one of whom hands a book to a messenger. Scheiffelin is further represented by eight small cuts printed in pairs, which he had designed in 1536 for an edition of the *Decameron* that never appeared. About twelve cuts by Hans Weiditz are taken from the German version of Petrarch's book on good and bad fortune, known as the *Trostspiegel*. They are maturely-handled scenes of family and town life. The last and only full-page cut, representing a queen receiving an envoy, is from the *Theuerdank* of 1517, presumably by Burgkmair. M. M.

An Early View of New Amsterdam

THE Library has recently acquired the rare first edition of Hugo Allardt's map of New York, *Novi Belgi, Novaeque Angliae . . . Tabula,* c. 1656 [*Map 35.24. (165–?)]. Like the famous map issued by Nicolaes Visscher, it includes all of the present New York state, New England, and the country north to Quebec, extending southwest to Jamestown, Virginia. The date is unknown, but it must have been close to 1656; the original surveys were completed in 1647. The borders and decorations are hand-colored, and many of the latter are instructive as well as quaint. Realistic wild animals, for instance, fill in the uninhabited regions, among them deer, otter, beaver, bears, wild turkeys, and herons. The three canoes with Indians paddling are found frequently in views of this period, and illustrate both the war canoe hollowed from a tree trunk and the smaller type fashioned from bark.

But eclipsing the map in interest is the detailed engraving of New Amsterdam as it appeared between 1651 and 1655. This is the third known engraved view of New York City, called the Visscher view since it was first published as an inset on the Visscher map. Its exact prototype is a question, but very similar water colors are still extant. Possibly the source was a camera obscura drawing made by Augustin Heermans, a tobacco merchant resident in New Amsterdam, who sent such a sketch back to Holland in this period. At all events, the little picture provides a surprisingly vivid glimpse of the Dutch colonial community. Taken from the south, the panorama embraces the whole town, from an Indian settlement barely visible on the Hudson at the left to a few scattered farms on the East River at the right. Groups of gesturing inhabitants enliven the scene, and there is even a shadowy figure on the gallows, in a town where capital punishment was rare. If Heermans was the artist, the hanging might satirize Director-General Stuyvesant's administration, which he opposed.

Landmarks like the church, the fort, the Director-General's house, and the windmill are identified on a key below. Even structures not indicated there can be recognized by comparison with contemporary documents and original grants. One of three prominent buildings in the foreground, for example, is the storehouse on what is now Pearl Street belonging to the Burgher Heermans. A large house on the right is the town hall, at that time still called the *stadts herbergh,* or tavern, in recognition of its function before 1653. J. E.

A Romance of Alexander the Great

IN the Middle Ages Alexander the Great was a favorite figure of legend and romance. *Das Buch des grossen Allexanders* [**G.404.8], recently acquired by the Library, is a popular German translation of the Latin tale. The title-page ascribes it, erroneously of course, to Eusebius, the great church historian of the third century. Among the Library's incunabula from Strassburg (described in the November 1929 issue of *More Books*) is the original *Historia Alexandri,* printed in 1486 and attributed to two twelfth-century monks of St. Albans. The German rendering extends beyond the Latin version in narrating events that followed the death of Alexander.

The translator was Dr. Johannes Hartlieb. He had undertaken the work at the request of Duke Albert III of Barvaria, whom he served as physician and councillor, and his wife, Anna of

Brunswick. The Doctor was a versatile writer, whose compilations were in the fields of astrology, palmistry, psychology, and military science. He finished his translation of the Alexander legend in 1444. The first printed edition appeared in 1472 from the press of Bämler at Augsburg, and was followed by eleven editions at Augsburg and Strassburg.

The Library's copy represents the final edition of 1514 by a Strassburg printer with the merry name of Matthis Hüpfuff (Hop-up). It is a folio of 92 leaves, printed with gothic types, and illustrated with 96 woodcuts, some of which are apparently printed from two blocks. At the beginning and the end are full-page cuts; the first, depicting the youthful Alexander on a throne, is later repeated to represent Ptolemy, and the last shows a scholar offering a book to a king. Of the smaller pictures in the text, a considerable number were taken from Bämler's illustrated edition of 1473. These range from the miracle of the scorpion crawling out of an egg as a symbol of Alexander's birth, to the scene of his death. Most of the cuts — picturing Alexander's hosts in medieval armor against a background of gabled houses, and the queens and amazons dressed like Renaissance ladies — are crude but entertaining. **M. M.**

Letters by Edwin A. Abbey

TWO letters by Edwin Austin Abbey, the painter of the "Quest of the Holy Grail" murals in the Delivery Room of the Library, have recently been acquired. The earlier, written probably in April 1890 to a Mr. Schill of Harper Brothers after he had settled in England, expresses dissatisfaction at the reproduction of some of his Shakespeare drawings. "When I undertook — after long solicitation and not without the greatest diffidence — the task of illustrating the 'Comedies of Shakespeare,'" he complained, "I certainly had the impression that my work was to receive the recognition which the work and the thoughtful care I have bestowed upon it, demanded. I find it impossible to go on like this. I have spared neither pains, time, nor money upon my work and that this should be the result is, after all that I have told you and which you already knew, very, very disappointing." He added: "I shall write to the firm asking them to return the drawings made for 'Measure for Measure,' the proofs of which I have seen."

The second letter was sent on April 14, 1904, probably to Albert Bigelow Paine, whose biography of the political cartoonist Thomas Nast appeared that year.

"I was a very young man," he recalled, "when I was engaged first at Harpers, not 19 years old. Nast — it was in '71 — was then in the heyday of his fame. He had made a great hit, politically, with some transparencies he painted for certain Republican clubs, the Union League I think and others, in the Grant-Seymour campaign; but the airs he gave himself were beyond anything, especially as we 'in the office' had not the slightest respect for him, artistically. . .

"It is my firm belief — as it was the belief of all of us 'in the office' at the time — that he was indebted for his best ideas to Fletcher Harper, Senior. At any rate, after Fletcher Harper died, Nast ceased to have any more brilliant notions. He had done great work in the Tweed Ring days — with Fletcher Harper at his elbow. He sold the paper, which is rather more than anybody else had succeeded in doing, and as the firm lavishly recognized this, it is not to be wondered at, if his head became a little turned.

"Fletcher Harper, Senior, was a very remarkable man, and even those of us who had no particular affection for him recognized this. . ." **J. E.**

Lectures at the Library

DURING January the following free lectures will be given in the Lecture Hall of the Central Library:

Around the World with Postage Stamps. Stephen F. Harris. Illustrated with colored slides. 8.00 Thursday, January 2.

Recent Plays on the Modern Trend in Stage Design. Frank Chouteau Brown. Illustrated with slides. (Drama League Course.) 3.30 Sunday, January 5.

Mediterranean Odyssey. Thayer Soule. Illustrated with colored slides and moving pictures. (Field and Forest Club Course.) 8.00 Thursday, January 9.

Laughter and Tears — An Afternoon of Irish Poetry. Alice Mansur. 3.30 Sunday, January 12.

America from Sea to Shining Sea. Mrs. Arthur Dudley Ropes. Illustrated. (Boston Ruskin Club Program.) 3.00 Monday, January 13.

The Pioneer Speed Photographer. Fred W. Glasier. Illustrated with colored slides. 8.00 Thursday, January 16.

Furniture of the Ages. Dr. Wallace Nutting. Illustrated with slides. 3.30 Sunday, January 19.

The Abbey Churches of Ireland. Ellen F. O'Connor. Illustrated with slides. 8.00 Thursday, January 23.

The Topsy-Turvey Twins: Gilbert and Sullivan. Sigmund A. Lavine. 3.30 Sunday, January 26.

Berengaria — The Empress. Madame Aino Saari. Dramatic presentation. (Boston Ruskin Club Program.) 3.00 Monday, January 27.

Europe at Peace. Dr. DeWitt C. Wilcox. Illustrated with slides and moving pictures. 8.00 Thursday, January 30.

Recitals at the Library

DURING January the following free recitals will be given in the Lecture Hall of the Central Library:

Lecture-Recital on Jewish Music. Professor S. G. Braslavsky. Chorus and Soloist. 8.00 Sunday, January 5.

Concert of Polish and American Choral Music. Polonaise Society of Boston. In Polish costume. Stanley F. Clement, director. 8.00 Sunday, January 12.

Song Recital. Rand Smith, baritone; Wilfred Churchil, accompanist. 8.00 Sunday, January 19.

Program of Songs and Arias. Elaine Elkerton, contralto. 8.00 Sunday, January 26.

The Lowell Lectures

DURING January the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

The Rise of the European Conflagration of Ideas. William Leonard Langer, Ph.D., Professor of History in Harvard University. *First Lecture:* "The Reaction against Mechanism." 5.00 Monday, January 6. *Second Lecture:* "The Reveille of the Masses." 5.00 Thursday, January 9. *Third Lecture:* "Integral Nationalism." 5.00 Monday, January 13. *Fourth Lecture:* "Expansive Nationalism." 5.00 Thursday, January 16. *Fifth Lecture:* "Racialism." 5.00 Monday, January 20. *Sixth Lecture:* "Religion and the New Moralities." 5.00 Thursday, January 23. *Seventh Lecture:* "The Cult of Force." 5.00 Monday, January 27. *Eighth Lecture:* "Shock Troops of the New Order." 5.00 Thursday, January 30.

The Physiology of the Environment. Alfred C. Redfield, Ph.D., Professor of Physiology in Harvard University, and Research Associate, Woods Hole Oceanographic Institution. *First Lecture:* "The Factorial Description of the Environment." 8.00 Tuesday, January 7. *Second Lecture:* "The Equilibrium between Organism and Environment." 8.00 Friday, January 10. *Third Lecture:* "The Biological Components of Ecological Systems." 8.00 Tuesday, January 14. *Fourth Lecture:* "The Environmental Components of Ecological Systems." 8.00 Friday, January 17. *Fifth Lecture:* "The Analysis of the Environment." 8.00 Tuesday, January 21. *Sixth Lecture:* "The Sea as a Physical Environment." 8.00 Friday, January 24. *Seventh Lecture:* "The Biochemical Cycles of the Sea." 8.00 Tuesday, January 28. *Eighth Lecture:* "Productivity and Population." 8.00 Friday, January 31.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Amusements. Sports
Associations. Clubs
Bibliography. Libraries
Biography
Business
Children's Books
Drama
Economics
Education
Essays. Literature
Fiction
Fine Arts
History
Journalism
Language
Law
Local History
Medicine. Hygiene
Military Science
Music
Navigation. Aviation
Philosophy. Ethics
Poetry
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Technology
Travel & Description

The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.

The symbol = following a title indicates that the work is a gift to the Library

Amusements. Sports

Baseball register. Compiled by J. G. Taylor Spink. [St. Louis,] Spink. 1940.

Duncan, Ray O. Six-man football. Barnes. 1940.

Gardner, Horace John. Let's celebrate Christmas. Barnes. 1940.
Christmas games, legends, plays, and carols for party givers.

Hill, Deen. Football thru the years. Gridiron Pub. Co. [1940.]

Marran, Ray J. Playthings for indoor and outdoor fun. Appleton-Century. 1940.

Spicer, Dorothy Gladys. Holiday parties. Woman's Press. [1939.]

Tunis, John Roberts. Sport for the fun of it. Barnes. [1940.]
A handbook of information on 20 sports including the official rules.

Vince, Joseph. Fencing. Barnes. [1940.]

Associations. Clubs

Fudge, Helen Gilchrist. Girls' clubs of national organization in the United States — their development and present status. Philadelphia, [Westminster Press.] 1939. 349 pp. B.H.500.16A

Massachusetts, Ancient and Honorable Artillery Company. Reception and entertainment of the Honourable artillery company of London; two hundred and sixty-sixth annual record of the Ancient and honorable artillery company of Massachusetts, 1903–1904, and sermon by Rt. Rev. William Lawrence, bishop of Massachusetts. Norwood Press. [1905.] *"20th".2M.5

Pan American sanitary bureau. Scientific societies and institutions in Latin America. January 1940. Washington. 1940.

Bibliography. Libraries

Besterman, Theodore. A world bibliography of bibliographies. Oxford Univ. 1939, 40. 2 v. B.H.792.30=Z1002.B568

Matson, Charlotte, and Dorothy Wurzburg, *compilers*. Books for tired eyes; a list of books in large print, 3d edition. American Library Ass'n. 1940. 6202.93S

Peddie, Robert Alexander. Subject index of books published up to and including 1880. 3d series. London, Grafton. 1939. 945 pp. B.H.770.6

Rimkus, Helen E. The centralized school library. Wilson. 1940.

Thompson, Lawrence. The development of the book. [Princeton Univ.] 1938, 39.

Trade prices current of American first editions, 1937/1940. Bowker. [1940.] 283 pp. Bates Hall Closet

United States, Library of Congress. A list of American doctoral dissertations printed in 1938. Washington. 1940. 420 pp. B.H.782.14

Wilbur, Ray Lyman. The Hoover library; a resource for world peace. Stanford Univ. 1940.

Wilcox, Jerome K. Manual on the use of state publications. American Library Ass'n. 1940. 342 pp. B.H.781.25=9016.353A43

Biography

Single

Black, Ruby Aurora. Eleanor Roosevelt; a biography. Duell, Sloan and Pearce. 1940.

Connely, Willard. The reign of Beau Brummell. Graystone Press. [1940.]

Greenough, Ruth Hornblower. Chester Noyes Greenough. Harvard Coop. Soc. 1940.

Leopold, Richard William. Robert Dale Owen; a biography. Harvard. 1940.

Leslie, Shane. Mrs. Fitzherbert. London, Burns, Oates, 1939.
A romantic biography by Maria Fitzherbert, wife of George IV of England.

McCuskey, Dorothy. Bronson Alcott, teacher. Macmillan. 1940.

Mather, Edward. Nathaniel Hawthorne; a modest man. Crowell. 1940.

Maynard, Theodore. Queen Elizabeth. Bruce. [1940.]

Raymond, Dora Neill. Captain Lee Hall of Texas. Univ. of Oklahoma. 1940.

Collective

Haight, Gordon S. George Eliot and John Chapman; with Chapman's diaries. Yale. 1940.

Meyer, Bertha. Salon sketches. Biographical studies of Berlin salons of the Emancipation. Bloch. 1938. West End Branch

National cyclopaedia of American biography. Volume 28. New York, White. 1940. 471 pp. B.H.370.1=4340.112

Preston, Wheeler. American biographies. Harper. [1940.]

Rosmarin, Trude Weiss. Jewish women through the ages. Jewish Book Club. [1940.] West End Branch

Schriftgiesser, Karl. Families. Howell, Soskin. [1940.]
A history of prominent American families — those of Adams, Astor, Vanderbilt, Beecher, Lee, DuPont, Barrymore, and Rockefeller.

Thomas, Lowell. Pageant of adventure. Funk. [1940.]
Two hundred adventure stories chosen from the author's collection of 10,000 which he collected during his explorations all over the globe.

Memoirs. Letters

Carter, Robert, *1663–1732*. Letters of Robert Carter, 1720–1727; the commercial interests of a Virginia gentleman. Edited by Louis B. Wright. San Marino, Calif., Huntington Library. 1940.

Lewisohn, Ludwig, and Edna Lewisohn. Haven. Dial. 1940.
Diary records by Lewisohn and his wife.

[Motte, Jacob Rhett.] Charleston goes to Harvard; the diary of a Harvard student of 1831 edited by Arthur H. Cole. Harvard. 1940.

Mullen, Arthur F. Western democrat. Funk. 1940.
Posthumously published reminiscences of fifty years of political life. The author wrote: "It will be my own story, but in that it will also be part of the story of the Irish and the Catholic in America, part of the story of Nebraska, part of the story of the long frontier."

Palmer, William Lincoln. A handful of ashes; personal reminiscences of Frank A. Munsey of New York. Boston. 1940.

Rand, Clayton. Ink on my hands. Carrick & Evans. [1940.]
The life of a newspaper publisher and editor in a small Southern town.

Rice, Alice Hegan. The inky way. Appleton-Century. 1940.

Smyth, Joseph Hilton. To nowhere and return; the autobiography of a Puritan. Carrick & Evans. [1940.]
The author's adventures in New York and Paris, Central America and Haiti ranged from whaling to the publishing of leading reviews.

Widener, Peter A. Without drums. Putnam. [1940.]
The autobiography of Peter A. B. Widener II.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Aikman, Duncan. The all-American front. Doubleday, Doran. 1940. 344 pp. NBS

American annual of photography. v. 55. 1941. Boston, American Photographic Pub. Co. 1940. 276 pp. **TR1.A51

American psychological association year book, 1940. Washington, The Association. 1940. 131 pp. **BF11.A51

American pulp and paper mill superintendents association, inc. The year book and program; an international reference and data book of the pulp and paper industry. Miamisburg, Ohio, The Association. 1940. 264 pp. *TS1080.A51

American society of mechanical engineers. A. S. M. E. mechanical catalog and directory. 30th annual volume. 1941. The Society. 1940. 501 pp. **TJ168.M48

Arkin, Herbert, and Raymond R. Colton. Graphs; how to make and use them; revised edition. Harper. 1940. 236 pp. NBS

Babson, Roger W. Twenty ways to save money. Stokes. 1940. 180 pp. NBS

Best places to eat from coast to coast, from Canada to the Gulf. Chicago. 1940. 264 pp. **TX907.B56

Best's life insurance reports upon legal reserve companies, fraternal benefit societies and assessment asssociations operating in the United States. 25th annual edition 1940/41. Alfred M. Best Co. 1940. 1436 pp. **HG8523.B56.v.3

Brady, Herbert. Selling real estate today. Dartnell Corp. 1940. 96 pp. NBS

Brandt, Karl. Whale oil; an economic analysis. Stanford Univ. 1940. 264 pp. NBS

Brisco, Norris A., *editor*. Telephone selling. Prentice-Hall. 1940. 351 pp. NBS

Canfield, Bertrand R. Salesmanship; practices and problems. McGraw-Hill. 1940. 548 pp. NBS

Clark, Colin. The condition of economic progress. Macmillan. 1940. 504 pp. NBS

Dancer's almanac and who's who. 1940. New York. 1940. 204 pp. **CT6390.D17

Dewey, Thomas. The case against the New Deal. Harper. 1940. 165 pp. **NBS**

Dyke, A. L. Dyke's automobile and gasoline engine encyclopedia. 19th edition. Goodheart-Willcox Co. 1940. 1244 pp. ****TL9.D99**

Franck, Harry A., and Herbert C. **Lanks.** The Pan American highway from the Rio Grande to the Canal Zone. Appleton-Century. 1940. 249 pp. **NBS**

Hide and leather's blue book of the shoe and leather industry. 1940–1941 edition. Chicago, Hide and Leather Pub. Co. 1940. 818 pp. ****TS945.H63**

Hill, Helen, and Herbert **Agar.** Beyond German victory. Reynal and Hitchcock. 1940. 117 pp. **NBS**

Hylton, George W. The real estate dictionary and appraisal manual. Los Angeles, Wetzel Pub. Co. 1940. 294 pp. ****HD1375.H99**

Imhoff, Karl, and G. H. **Fair.** Sewage treatment; with a discussion of industrial wastes by E. W. Moore. Wiley. 1940. 370 pp. **NBS**

Jewelers' handbook. 1940/41. Providence, Frost. 1940. 128 pp. ****TS758.J59**

Lansburgh, R. H., and W. R. **Spriegel.** Industrial management; 3d edition. Wiley. 1940. 666 pp. **NBS**

Lerimer, Frank. Foundations of American population policy. Harper. 1940. 178 pp. **NBS**

"Mar" year book; river Plate shipping manual. 9th annual edition, 1940–1941. Buenos Aires. [1940.] 352 pp. ****HE9.A7.M29**

Markets of America. v. 4. 1940. Cincinnati, Advertiser. 1940. 268 pp. ****HC106.3.M34**

Marx, Fritz Morstein, *editor.* Public management in the new democracy. Harper. 1940. 266 pp. **NBS**

Miller, Arthur. Building for business leadership. Barron's. 1940. 238 pp. **NBS**

Mortenson, W. P. Milk distribution as a public utility. Univ. of Chicago. 1940. 221 pp. **NBS**

National conference on social security. Social security in the United States; a record of the 13th National conference on social security. 1940. New York. 1940. 174 pp. ***HD7106.N28**

Parker, Margaret T. Lowell; a study of industrial development. Macmillan. 1940. 238 pp. **NBS**

Public works engineers' yearbook. 1940. American Public Works Ass'n. 1940. 338 pp. ****TD1.P97**

Smith, Robert A. Our future in Asia. Viking. 1940. 396 pp. **NBS**

Social register, Boston, 1941. Social Register Ass'n. 1940. 292 pp. ****F73.22.S67**

Society of naval architects and marine engineers year book. 1940. New York, The Society. 1940. 131 pp. ****VM1.S67**

Stoddard, Lothrop. Into the darkness; Nazi Germany today. Duell, Sloan & Pearce. 1940. 311 pp. **NBS**

Tolischus, Otto D. They wanted war. Reynal & Hitchcock. 1940. 340 pp. **NBS**

Transatlantic publishers. Transatlantic steamship arrivals, 1906–1925. New York. 1936. 160 pp. ****HE568.T77**
Passenger steamers from European ports to United States Atlantic ports.

Walker's directory of California directors and corporations. 20th number. 1940/41. San Francisco, Walkers Manual. 1940. 298 pp. ****HG4057.C2.W17**

Who's who in railroading in North America. 1940. Simmons-Boardman Pub. Corp. 1940. 716 pp. ****CT6450.W62**

Children's Books

Beim, Lorraine, and Jerrold **Beim.** Lucky Pierre. Harcourt, Brace. [1940.] Illus. **yB4223L**
A picture story book about Brittany.

Bishop, Claire Huchet. Kings' day. Coward, McCann. 1940. Illus. **y394B622**
Tells of the observance of Epiphany in a little French village.

Brewton, John E. Gaily we parade. Macmillan. 1940. Illus. 218 pp. **y821.08B848g**
A collection of poems.

Bronson, Wilfrid S. Children of the sea. Harcourt, Brace. [1940.] Illus. **yB8694c**
An authentic account of dolphin life, interwoven with a story.

Brown, Courtney Parmly. Red iron. Dodd, Mead. 1940. **yB8776r**
An engineering school graduate acquires practical experience.

Deutsch, Babette. Heroes of the Kalevala. Messner. [1940.] Illus. 238 pp. **y293D486**

Duncan, Eula G. Big road walker. Stokes. 1940. Illus. **yD897b**
American folk lore.

Edmonds, Mary D. Out of the net. Oxford. [1940.] Illus. **yE2450**
Fishing off the banks of Newfoundland is the picturesque setting for this vigorous tale of the O'Hagen family.

Fox, Frances Margaret. They sailed and sailed. Dutton. 1940. Illus. 224 pp. **y920F791**
Brave tales of the world's great men of the sea.

Geisel, Theodor Seuss. Horton hatches the egg. Random. [1940.] Illus. **yc94G313h**
Absurd nonsense makes a gay picture story book.

Goudge, Elizabeth. Smoky house. Coward, McCann. [1940.] Illus. **yG688sm**
On the west coast of England with dogs, smugglers, and a touch of magic.

Heyliger, William. Gridiron glory. Appleton-Century. [1940.] Illus. **yH617gr**

Hibben, Thomas. Sons of Vulcan. Lippincott. [1940.] Illus. 259 pp. **y67H624**

Hoffman, Eleanor. Cat of Paris. Stokes. 1940. Illus. **yH699c**
Thom was a Siamese kitten of Paris whose greatest ambition was to be painted by a great artist.

Holberg, Ruth. Bells of Amsterdam. Crowell. 1940. Illus. **yH723b**
In the time of Rembrandt.

Holton, Priscilla. Chuck Martinez. Longmans, Green. 1940. Illus. **yH758c**
An American boy of Mexican birth revisits his native land, where many strange adventures await him

Huey, Edward G. What makes the wheels go round. Reynal & Hitchcock. [1940.] Illus. 175 pp. **y53H888**

Jones, Elizabeth Orton. Maminka's children. Macmillan. 1940. Illus. **yJ76m**
About a family of children in a Bohemian home in the middle West.

Kent, Louise Andrews. He went with Christopher Columbus. Houghton, Mifflin. 1940. yK376c
Another fine story of the great discoverer as seen through the eyes of Peter Aubrey, an English boy who served as deckhand on the Santa Maria.

Lambert, Clara. Story of Alaska. Harper. [1940.] Illus. y979.8tL222
Accompanied by many full-color illustrations, this book gives an interesting and informative picture of Alaska.

Law, Bernard A. Fighting planes of the world. Random. [1940.] Illus. 66 pp. y629L415

Lawson, Robert. They were strong and good. Viking. 1940. Illus. yL425t

Meader, Stephen W. Clear for action! Harcourt, Brace. [1940.] Illus. yM4813c
A boy's adventures in the War of 1812.

Meadowcroft, Enid La Monte. Along the Erie towpath. Crowell. [1940.] Illus. yM482a

Meese, Mildred Foulke. Star light, star bright. Bobbs-Merrill. [1940.] Illus. yM495s
This follows the career of Mary Carstens through her senior year at college.

Newberry, Claire T. April's kittens. Harper. 1940. Illus. yN534a
A picture story book with attractive illustrations.

Parton, Ethel. Lost locket. Viking. 1940. Illus. yP274L
Old Newburyport is the setting for this lively story.

Prokof'ev, Serge. Peter and the wolf. Knopf. [1940.] Illus. y785P964
Contains the music of some of the important themes.

Pyne, Mable. Little history of the United States. Houghton, Mifflin. 1940. Illus. y973P997

Sawyer, Ruth. Year of Jubilo. Viking. 1940. Illus. ySa716y
A sequel to "Roller Skates" in which Lucinda is growing up.

Vaughan, Agnes C. Akka. dwarf of Syracuse. Longmans, Green. 1940. Illus. yV364a

Wiese, Kurt. Rabbits' revenge. Coward. McCann. [1940.] Illus. yW651r
A nonsense picture book.

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More Books

The Bulletin of the Boston Public Library

Volume XVI, Number 2

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More Books

The Bulletin of the Boston Public Library

FEBRUARY, 1941

A Group of Incunabula

IT was more than eleven years ago, in November 1929, that this Bulletin began the publication of descriptive notes about the Library's fifteenth-century books. The collection was a modest one: it consisted of 167 volumes, the larger part of which were theological works, mainly sermons. To be sure, it included a number of valuable Spanish books, the first edition of the Columbus Letter, the Ulm Ptolemy, and some interesting mathematical and astronomical works. The description of all these was completed by September 1934. An effort was then made to strengthen the collection, especially in regard to content. In May 1936 a new series of notes was started, which by June 1938 treated 76 new titles. These fresh acquisitions indeed gave an entirely different character to the group. The outlines of a library of incunabula, which embraced, inadequately as yet, all the main fields of medieval aspiration — theology as well as science, classics as well as contemporary literature — began to appear. Thanks to the trust funds, especially the great Benton Fund, it has been possible in the past three years to make further considerable additions. Through the purchase of 150 carefully selected items, the Library now possesses a collection of fifteenth-century books which may well be the delight of scholars and students of art and typography.

The third series of notes was started in November 1940; it continued in December; and the present issue describes fourteen more incunabula.

Even a glance will reveal to the connoisseur the unusual interest of these volumes, several of which could occupy a distinguished place in the finest collections of their kind. There is the Brünn edition of the *Chronica Hungarorum,* with forty-two large woodcuts, all but one uncolored; a specimen of John Alcock's English prose, printed by Richard Pynson in London; the *Letters* of Pierre de Blois, one of the most remarkable characters of the England of Henry II; Petrus de Rivo's *Opus Responsivum,* with four full-page woodcuts which are among the best produced in the Netherlands; Peter Schwartz's *Stern des Meschiah,* one of the earliest books containing Hebrew types; Niclas von Wyle's *Translationen,* the

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first anthology of humanistic short stories in German; a *Herbarius,* the prototype of all early herbals; works of Church Fathers like St. Cyprian and St. Ephraim, and a fifteenth-century Latin epic in hexameters; and finally the treatises of the early English mathematicians, John Holywood and Thomas Bradwardine. Of the eleven towns in which the fourteen items were printed, four are new to the Library; and of their twelve printers, six have hitherto been unrepresented. Apart from typography and contents, about half the volumes are embellished with woodcuts.

The Library's desire to build up its collection of incunabula has been, it seems, part of a general interest in medieval books. It is a pleasure to note here the recent publication of the second census of fifteenth-century books owned in the United States, Mexico, and Canada, a large, handsome volume entitled *Incunabula in American Libraries,* edited by Miss Margaret Bingham Stillwell. In the introduction to the work — a work which makes American scholarship permanently her debtor — Miss Stillwell quotes a few data about the progress of collecting incunabula in North America. The first census, which appeared in 1919, gave an estimate of 13,200 copies, under 6,292 titles, owned by 173 public and 255 private collections; twenty-one years later, the second census lists 35,232 copies of 11,132 titles, owned by 332 public and 390 private collections. Nearly twice as many works, and nearly three times as many copies, are now available here for the use of scholars.

Miss Stillwell does not specifically mention the individual collections. It is safe to say, however, that the largest group is at the Huntington Library at San Marino, California, and the choicest at the Morgan Library in New York. The Library of Congress may come next, followed by the Harvard College Library, the Newberry Library in Chicago, and the New York Public Library. Each of these includes more than a thousand items, the Huntington collection more than five thousand. There may be a dozen other libraries with collections ranging from four to six hundred volumes and above. The Annmary Brown Memorial at Providence, the Walters Art Gallery at Baltimore, the Chapin Library at Williamstown are among them, as also such special libraries as those of the Boston Medical Society, the Harvard Law School, and the New York Academy of Medicine. In addition there are the smaller but very valuable private libraries, like those owned by Mr. Lessing J. Rosenwald and Mr. Philip Hofer, which emphasize the illustrations of these early books.

Evidently, the incunabula collection of the Boston Public Library, with its present strength of 393 volumes, is not one of the great collections of the country. Neither does it aspire to be. In a short time the original nucleus, haphazard and one-sided as it was, has been raised to the status of a well-balanced library, in which every type of endeavor is fairly represented. There are still a few conspicuous gaps; and certainly no collection of such wide scope, in a living institution, can be regarded

as closed. The task, however, has already been nearly accomplished. The acquisition of some twenty important items would assure the Library, easily among the first in so many other fields, a firm position in the second rank of American collections of incunabula.

The books described below have been placed on view in the Treasure Room, where they will remain until the end of February.

BRUNN, BOHEMIA

CONRAD STAHEL AND MATHIAS PREUNLEIN

THWROCZ, JOANNES DE. Chronica Hungarorum. 20 March, 1488.

*Hain *15,517; B.M.C. III, 815; Schreiber 4,394.*

Printed with gothic types, in folio form, 38 lines to a page. It has 168 leaves. The size of a leaf is 305 × 210 mm., and the text measures 240 × 144 mm. With 42 woodcuts, all but one uncolored.

THIS *Chronica Hungarorum,* or *Chronica Regum Hungariae,* is not to be confused with the *Chronica Hungarorum* printed by Andreas Hess at Buda in 1473. Although in their earlier parts based on the same sources, they are different works. The chronicle published at Buda stops at the end of the fourteenth century and devotes only a few pages to the fifteenth. On the other hand, the most valuable section of the work published at Brunn is the last, the one dealing with contemporary events or the recent past. The former was brought together by an anonymous compiler, and the latter was composed by a well-known personage. Joannes de Thwrocz, or Janos Thuroczi, was the chief clerk of the court of King Matthias Corvinus. He dedicated his work to Thomas de Drag, chancellor of Hungary.

The narrative begins with the early history of Scythia and the origin of the Huns and Hungarians. In 375 the Huns left their country and started out on the conquest of the West. The legend of St. Ursula is one of the many incidents told; the martyred virgins were supposed to have been killed at Cologne by the brother of Attila. The founding of Venice and Ravenna and the death of Attila are related in detail. Then follows the story of the invasion of the plain of the Danube and the Tisza by the Hungarians, under their leader Arpad. The lives and deeds of the seven dukes, his lineal descendants, fill the tenth century, until the election of Stephen as the first King of Hungary. Arpad's dynasty ruled for three hundred years. Then, after a chaotic interregnum, an Anjou prince, Charles Robert of Naples, was elected king. His reign, and particularly that of his son, Louis the Great, was the most glorious period of the country's history. Louis was succeeded by his daughter Maria, and internal dissensions set in at once. Her husband, Charles II, was treacher-

ously murdered and soon after she married Sigismund, later Holy Roman Emperor. In the meantime the Turkish danger, which first appeared on the horizon during the time of Louis the Great, grew ever more threatening. Fortunately, John Hunyadi in a series of successful campaigns stopped the Turks' progress. In 1458 Matthias Corvinus, his eighteen-year-old son, became king. With his victory over Frederick III of Austria and his triumphant entry into Vienna in 1485 the Chronicle ends. The last section of the volume contains a separate account of the Tartar invasion of Hungary in 1242 — *Miserabile Carmen super Destructione Hungariae* — by Master Roger, a canon of Nagyvarad. It includes the siege of several cities, among them Eger, a place famous for its beautiful women and its excellent wines.

The first part of the work is based upon the *Becsi Kepes Kronika,* or *Picture Chronicle of Vienna,* a manuscript until recently in the Imperial Library at Vienna, and now in the National Museum at Budapest. This beautiful codex, finished in 1358 by a certain scribe named Mark and embellished with remarkable miniatures, includes all the material of the earlier chronicles, especially that of the *Gesta Hungarorum,* written by the anonymous notary of the King Béla, called "the first historian of Hungary." To this Thuroczi added the *Chronicle of Louis the Great* by John of Kukullo, as well as the *Chronicle of Maria and Charles II,* a versified account by Lorenzo de Monacis, the Venetian ambassador to Hungary. From then on Thuroczi composed his history from documents, personal knowledge, and the testimony of contemporaries. "Thuroczi represents," Francis Toldi, the Hungarian literary historian wrote, "the keystone of the edifice of the old Hungarian annalistic historiography, which genial sincerity, pious faith, and national pride have erected out of tradition, epic songs, and official sources."

The frontispiece of the volume is a full-page woodcut showing eight mounted Tartars carrying seven banners and driving before them a crowd of prisoners, men and women, together with their oxen and pigs. In the lower corners are the shields of Hungary and Austria. This is a spirited piece of work. There are in addition 41 large portraits of Hungarian princes and kings, the first standing for Attila and the last for Matthias Corvinus. The only woman is Queen Maria. These woodcuts have a certain nobility of line, and a static quality which is very impressive. They make, of course, no pretension to historical fidelity; five of them are repeats. The second edition of the *Chronica,* which was published three months later by Erhardt Ratdolt at Augsburg, also had 41 portraits, besides a number of battle scenes. They were based upon the woocuts of the present edition.

The printers, Conrad Stahel and Mathias Preunlein, came to Brunn from Venice. Their first book in the city was issued in 1486 and the last in 1499, about which time their partnership dissolved. The types of the

nis agente tali pacto: vt dñ virgo nubiles veniret ad ānos nup-
tias simul & de sponso regē faceret matrimōiali federe irretita est:
vniuersis regni nobilib⁹ hec cōditio placuit: ferebāt enī illoz
ante oculos recētia merita patris mlios siquidē tugurio de agre-
sti culmic ad imū sublimauerat: alios ecclesiasticis alios seculari
bus dignitatib⁹ adornās: nobilesqz curiales ad diuersa regalis
dom⁹ seruitia cōditionalit illaqueatos ab omi cōditiōis vinculo
solucs: cadē qua ipi nobiles fugebāt detinuit libertate. Quo
plura regnū in pace fruauit: & hūgaros ampli⁹ q̄z antea gentib⁹

A Page from Thuroczi's "Chronica Hungarorum," Printed at Brünn in 1488
Facsimile Reduced

volume were probably cast for use in a service book. The Library's copy is large and clean. All the woodcuts, with the exception of the frontispiece which has been supplied from a smaller copy, are uncolored.

Bought in March 1940, from the Benton Fund.

LONDON

RICHARD PYNSON

JOHN ALCOCK. Mons Perfectionis. 1497-98.

Hain 621; G.W. 849; S.T.C. 280.

Printed with gothic types, in quarto form, in two columns, 29 lines to a column. It has 27 leaves. The size of a leaf is 183 × 137 mm., and the text in a column measures 138 × 45 mm. Large woodcut on title-page. In early nineteenth-century morocco binding, gilt tooled.

JOHN ALCOCK was one of the most prominent churchmen of the time of Richard III and Henry VII. Born at Beverly in Yorkshire in 1430, he was educated at Cambridge. He became dean of Westminster in 1461, and from then on rapidly advanced in both church and state. In 1472 he was consecrated Bishop of Rochester, and was successively translated to the sees of Worcester and Ely. On several occasions he served as one of the commissioners to treat with James III of Scotland. "His prudence appeared," Thomas Fuller wrote in his *Worthies of England,* "in that he was preferred lord chancellor of England by king Henry the Seventh, a prince of an excellent palate to taste men's abilities. His piety is praised by the pen of John Bale, which (though generally bitter) drops nothing but honey on Alcock's memory, commending him for a most mortified man, 'given to learning and piety from his childhood, growing from grace to grace, so that in his age none in England was higher for holiness.'" Alcock was also an excellent architect, and served for a while as Comptroller of the Royal Works and Buildings. He enlarged most of his manors and added a new gallery to his palace at Ely. Greatly interested in education, he turned the ancient nunnery of St. Radigund at Cambridge into a new school, called Jesus College.

The *Hill of Perfection,* first printed by Wynkyn de Worde in 1496, is one of Alcock's best known writings. It starts with a quotation from the nineteenth chapter of Genesis (wrongly given as the twentieth), in which the angel enjoins Lot to flee to the mountains. This provides the author with his text. The higher the hill, as St. John Chrysostom had already remarked, the nearer it is to heaven, and so is a place of greater quiet for prayer and perfection. It was on the mountain that Moses spoke with God; it was there also that Christ fed the five thousand with five loaves and two fishes. From the Scriptures and the writings of the Fathers Al-

cock culled numerous passages, all showing that the mountains are preferable to the valleys. St. Jerome, St. Augustine, and St. Bernard were among his favorite writers. At the end of his tract he recommends a life of chastity and the combatting of temptations through prayer and confession. The reward of the faithful will not be wanting. "And than ye may be sure," he wrote, "that the angels of heuen, patryarkes and prophetes, apostoles and martyrs, confessours and virgyns, and all the hole company of heuen, whose lyfe ye haue folowed here in the erth, they wyl assyste you with ther power and presente you to almyghty god."

The title-page is embellished with a large woodcut depicting a bishop in full canonicals, facing front, and a crozier in the left hand. The verso of the last leaf is occupied by the printer's device, consisting of a shield and monogram supported by a man and a woman, and surrounded by a border composed of birds and foliage, with the Virgin and a Saint in the bottom corners. The volume is extremely rare. There are only two other copies, each imperfect; one in the British Museum and the other in the John Rylands library. The present copy, which is complete, once belonged to the Ham House Library.

This is the only fifteenth-century book in the Library printed in London. Richard Pynson was one of the earliest printers of the city, where he began to work probably in 1490. He was a native of Normandy and learned his trade in the office of Le Talleur at Rouen. A good and industrious craftsman, he produced nearly three hundred volumes before he died in 1530.

Bought in December 1940, from the Benton Fund.

BRUSSELS

BROTHERS OF THE COMMON LIFE

PIERRE DE BLOIS. Epistolae. c. 1480.

Hain 3,240; Campbell 1,403; Polain 3,088.

Printed with gothic types, in folio form, in two columns, 40 lines to a column. It has 208 leaves. The size of a leaf is 287 × 205 mm., and the text in a column measures 202 × 62 mm. Initials painted in red and blue. In nineteenth-century morocco binding, gilt tooled.

THE *Letters* of Pierre de Blois (Petrus Blesensis) are justly regarded as an important source of information for the political, ecclesiastical, social, and cultural life of England in the second half of the twelfth century. The author — once a friend of kings, popes, and cardinals — was one of the most interesting and representative figures of the time. It is surprising that no English translation seems to have been published.

Pierre de Blois already had a wide reputation for ability and learning when in 1175, at the age of forty, he was called to England. Having received his early education at Tours and Paris, he went to Bologna to study law; returning to Paris, he studied and later taught theology. In 1167 he, with other Frenchmen, accompanied Etienne du Perche to Sicily. The king, William II, was still a minor, and Etienne, who was related to him, became chancellor of the country and archbishop of Palermo. Pierre de Blois now had a brilliant opportunity: he was made tutor to the young king and keeper of the royal seal. Next to the queen-mother and the chancellor, as he wrote later, he was the most powerful man in the kingdom. His luck, however, did not last. He disliked the Sicilians, and they obviously reciprocated his sentiments. According to one of his letters, the archbishopric of Naples was offered to him, just to get him out of Palermo. "Content with honest mediocrity," he refused the high dignity, yet after Etienne was driven away by revolt he too had to flee the country. Thus within a year or two he was back in Paris, resuming his teaching. The Archbishop of Sens and the Bishop of Périgord invited him to their courts, but there were various intrigues, and Pierre took instead the position of secretary to the Archbishop of Rouen. Meanwhile he gained the acquaintance of the King of England, Henry II, who entrusted him with a certain mission to Paris. Pierre was interested indeed in things English, and when Reginald Fitzjocelin, Bishop of Bath whom he had met years before in Paris, offered him an archdeaconry, he accepted at once. This was the beginning of his long and varied career in England, where he died a quarter of a century later — an old man broken by misfortune and poverty.

The new archdeacon of Bath was also secretary to Henry II and chancellor of Richard, Archbishop of Canterbury, the successor of Thomas a Becket. Obliged to be away from his office most of the time, he appointed a vicar to discharge his duties at Bath, an arrangement which finally led to an open quarrel with his benefactor. But Pierre was now involved in more important affairs. The archbishop sent him to Rome about a dispute with the abbey of St. Augustine at Canterbury, and also used him in various domestic matters. Upon Richard's death he continued in the service of Archbishop Baldwin; but his chief patron was the king, whose death in 1189 spelled disaster for him. Deprived of his archdeaconry, he followed the queen, Eleanor of Aquitaine, to Normandy, acting as her secretary. With Eleanor he returned to England, but in the turmoil of the reign of Richard I he found all his former influence gone. Suddenly he felt that he was a stranger in a strange land. The Bishop of London was sorry for him and appointed him his archdeacon, but the revenue of the post, as he bitterly complained, was not sufficient even for a month. His letters to Pope Innocent III, begging for help, reveal the full depth of his misery. Still haughty in his memories of the past, he was conscious

of dismal failure. "Have pity upon me, have pity on me, O ye my friends," he exclaimed, quoting Job, in one of his letters, "for the hand of God hath touched me."

There is something very pathetic about Pierre de Blois. Historians, puzzled by his inability to advance beyond the modest position of an archdeacon, blame it on his character. He has been called "time-serving and self-seeking," which he undoubtedly was; but such a theory would imply that all his successful contemporaries were paragons of virtue. It is also true that he possessed, to an eminent degree, the art of making enemies. Nevertheless, his fiasco must have been due to more general causes. The England of Henry II, as William Stubbs pointed out, had little love for foreigners; only two or three Frenchmen, all closely related to the royal house, were made bishops.

No wonder that the *Epistolae,* the result of such manifold employments and experiences, reflect the age like a mirror. And Pierre de Blois, with his versatility of mind and keenness of interest, was a born letter-writer. Some of the letters he wrote in his own name, the others as secretary for his superiors. History and autobiography are thus intermingled in the collection. Pierre himself published the book, at the king's request, apparently in 1188. In the first letter, which serves as an epistle dedicatory, he asks the king's forgiveness for the "native rudeness" of his style, as he never intended to make his letters public. Yet he had a high opinion of his facility with the pen. On one occasion he boasts of his ability to dictate three letters at the same time, while writing a fourth himself. Undoubtedly he took great pains with his Latin. Most of the letters are studded with quotations from the classics as well as from the Scriptures and the Fathers; but he defended himself against the charge of ostentation by saying that he perched "like a dwarf on the shoulder of giants." Explaining to a friend his ideas of a liberal education — the letter dates from his teaching years in Paris — he severely censured the schools for harassing their students with abstruse questions without providing them with elementary instruction. In his own youth, he wrote, he had to learn the letters of Hildebert by heart, and had to read often Trogus Pompeius, Josephus, Suetonius, Tacitus, Livy, and other historians, whose works are "examples of fine style as well as of good morals." He thought that modern education was sadly deficient.

Although Pierre edited the collection, the arrangement is without any chronological order. The effect is confusing. In Letter 160, for instance, he commiserates himself to the Bishop of Paris for the twenty-six years spent in a country whose language he did not know, asking the prelate to make it possible for him at least to be buried in his own country. ("Cui non licet in patria vivere, saltem liceat sepeliri.") Then, turning the leaf, one finds his letter congratulating Fitzjocelin upon his election to the bishopric of Bath!

The early manuscripts, scores of which exist, include over 180 letters, to which some twenty more have been added. The group, however, represents merely a small selection of the innumerable letters which Pierre de Blois must have composed. The present volume, which was the only edition printed in the fifteenth century, contains 207 pieces; but several of these are tracts, such as *De Poenitentia* and *De Confessione Sacramentali.*

Bought in December 1940, from the Benton Fund.

LOUVAIN

LUDOVICUS DE RAVESCOT

PETRUS DE RIVO. Opus Responsivum. 1488.

*Hain 12,857; Campbell *1,405.*

Printed with gothic types, in folio form, 46 lines to a page. It has 46 leaves, the last blank. The size of a leaf is 270 × 187 mm., and the text measures 180 × 125 mm. With woodcuts.

IN 1488 Paul of Middelburg, once a professor at the University of Louvain and at that time teaching at Padua, addressed an *Epistola Apologetica* to his former colleagues at Louvain discussing in it the year, date, and day of the Passion. Soon afterwards Petrus de Rivo, professor of theology at the University, issued his *Opus Responsivum.* The work, therefore, concerns the reform of the calendar, a question which occupied many astronomers and theologians of the age and which led, nearly a century later, to the adoption of the Gregorian Calendar.

The proper time of celebrating Easter, which in turn determines all the other movable feasts, had caused bitter disputes as early as the second century. Most Christian sects agreed, however, that Easter should be observed on a Sunday, and finally the Council of Nicaea selected the Sunday immediately following the full moon which falls upon, or next after, the spring equinox. With the calendar based partly upon the solar and partly upon the lunar year, discrepancies were bound to result. In 325 the spring equinox fell on March 21. However, the true solar year is eleven minutes and some seconds shorter than the calendar year, the accumulation of the difference amounting to a full day in one hundred and thirty years. Further, the assumption that at the close of a cycle of nineteen years the solar and lunar time agree was also erroneous. By 730 the Venerable Bede noticed that the equinoxes occurred three days earlier than at the time of the Council of Nicaea; and five centuries later Johannes de Sacrobusco and Roger Bacon estimated the divergence at seven or eight days. Roger Bacon composed a treatise urging the reform of the calendar; but although the errors went on increasing, the project was not revived until the fifteenth century, when Pierre d'Ailly and Nico-

laus Cusanus forcefully advocated it. In 1472, at the request of Pope Sixtus IV, Regiomontanus worked out a scheme of reconstruction. Upon his early death, many others took up the matter.

With his *Epistola Apologetica,* Paul of Middelburg joined the discussion. He opposed Cusanus's suggestion — accepted later as the basis of the Gregorian reform — that ten days be dropped from the calendar in order to bring the annual periods back to the stage of the Nicaean Council. This was quite superfluous, Paul thought, because the date of March 21 has no inner significance; the Easter festival depends on the spring equinox and not the equinox on the Easter festival. According to him, the celebration of Easter should be allowed to recede farther and farther in March.

Petrus de Rivo's *Opus Responsivum* was a refutation of Paul's views. At the same time, it examines the whole subject of the Easter celebration. The first chapter treats of Christ's age at the time of the Passion and Resurrection, maintaining that He was in His thirty-fourth year. The second chapter analyzes the calendar dates on which Christ suffered and rose. Rejecting Paul's opinion that the Crucifixion took place on the eleventh day before the Kalends of April, it urges the acceptance of the eighth day. Finally, the third chapter tries to determine the days of the Passion and Resurrection. According to the author, Paul's theory that Christ was crucified on the second day of the week and rose on the fifth was not supported either by the words or laws of the Jews. Petrus believed that Christ was crucified on the sixth day and, with only one day intervening, rose on Sunday. Added to the treatise was a *Kalendarium Egiptiorum secundum Bedam,* a lunar calendar containing a series of embolistic (intercalated) months.

Paul remained unconvinced and addressed two epistles to his adversary. The latter replied with a new tract. Their tone, which had been friendly, by now had become vindictive. Petrus de Rivo died in 1499, but Paul, who meanwhile had been appointed Bishop of Fossombrone, went deeper and deeper into the problem, urging Pope Julius II and his successor Pope Leo X as well as Emperor Maximilian I to settle it. Largely through his influence, the reform was placed among the agenda of the fifth Lateran Council, for which he prepared his *Paulina: De Recta Paschae Celebratione,* a work dealing in a comprehensive manner with the errors and possible improvements of the calendar. (The Library has a copy of the book, printed at Fossombrone in 1513.)

Yet, important though the *Opus Responsivum* is intrinsically, its chief interest today lies in the four full-page woodcuts it contains. The first, on the title-page, depicts the author offering his book to the Virgin, who holds the Child in her arms under a Gothic portico. The man wears a long cloak, and from his mouth proceeds a scroll with the words "Adsit ad inceptum sancta Maria meum." The other three cuts represent the

Opus magistri petri de Kuno sacre
theologie professoris legentis in vniuer
sitate louanien. Responsum ad epistam
apologeticam Mi. pauli de middelburgo de ano
die et festa dominice passionis
Ave Maria gratia plena dominus tecum

Title Page of the "Opus Responsivum," Printed at the University of Louvain in 1488
Facsimile in Original Size

Last Supper, the Crucifixion, and the Resurrection. Bibliographers and students of art long since recognized the value of these woodcuts. Jules Renouvier noted that, although the cutting was somewhat crude, the drawing and the expression proved that they originated from an excellent school. William M. Conway in his *Woodcutters of the Netherlands in the Fifteenth Century*, 1884, devotes four pages to them. He regards the first as "one of the most careful in design and finish" to be found in its time. The balance of the composition is admirable; the figure kneeling in front links the steps with the arch and curtain behind. "The architectural background is one of the very few in the woodcuts of this period which is not carelessly and wrongly drawn," Conway writes. And further: "The attitudes of the figures are graceful, especially in the case of the author with his head thrown back, his hands folded, and his robe falling in simple curves. The unity of the whole is attained by the action of the Mother and Child who both turn towards him." A new feature of the woodcut is the shade hatchings laid across a long outline. The other three woodcuts seem to have been executed more hurriedly. Yet, to quote Conway again, "the composition of the groups is good, the faces show traces of character and expression of no mean order, and the distant views of hill and village, with the church spire looking down on the houses, might quite well have formed a pretty background in a carefully finished original." More lately, it has been suggested that these woodcuts resemble the paintings of Thierry Bouts in the Church of St. Peter at Louvain.

The printing of the volume, with the head-lines in red, is very fine. There is a series of unusual initial letters, first used by Jan Veldener in his *Fasciculus Temporum* of 1476. Ravescot published only four books, all within the precincts of the University—"in alma universitate Lovaniensi," as the colophon reads. His device is particularly striking; it shows a bear with the arms of Louvain and a man with a shield containing his name.

Bought in December 1940, from the Benton Fund.

ESSLINGEN

CONRAD FYNER

SCHWARTZ, PETER. Stern des Meschiah. 6 June, 1475.

*Hain *11,886; B.M.C. II, 516; Schreiber 5,217.*

Printed with gothic types, in quarto form, 28 lines to a page. It has 322 leaves. The size of a leaf is 218 × 155 mm., and the text measures 158 × 104 mm. Bound in a leaf from a Hebrew manuscript.

PETER SCHWARTZ — Petrus Nigri (not Niger) — was a Dominican monk. Perhaps himself a converted Jew, he rose to fame as the author of two violently anti-Semitic books; in 1475 he published a *Tracta-*

tus contra Perfidos Judaeos and, two years later, the present work. Undoubtedly he knew Hebrew well — almost too well for anyone not born in the faith. According to his own statement, he learned it in Spain from rabbis but on account of poverty had to cut his education short. Later he made up for the deficiency, for he professed to have studied at the universities of Salamanca, Montpellier, Freiburg, and Ingolstadt. In 1474 he preached against the Jews at Regensburg seven times in Hebrew, Latin, and German in the presence of the bishop and other high ecclesiastical and secular dignitaries. He repeated the performance in other cities, and such was his success that the Emperor ordered the rabbis to be present and listen to his eloquence.

The *Stern des Meschiah,* or *Star of the Redeemer,* is preceded, as was the earlier book in Latin, by a Hebrew grammar of twelve pages. This introduction discusses especially the Hebrew consonants and vowels and the correct pronunciation of Hebrew. The book itself consists of eleven tracts, dealing with the following subjects: the Holy Trinity; the Incarnation; the time of the coming of the Messiah, "proving strongly that it has already occurred"; the noble birth of the Messiah, the Son of God, "proving that He was born of a virgin"; the Messiah's coming into this world in great poverty and not in imperial majesty; the works of the Messiah and how He ended His life in this world; the Messiah's new law, by which the old law became wholly powerless; the Messiah's rejection of the Jewish people, so that "in His time few Jews may become blessed"; the Gentiles and the heathen are the chosen people, who therefore must be converted; the Promised Land is not the earthly but the heavenly Paradise, from which the Jews are excluded; and finally, the arguments of the Jews against the Christian religion, and their refutation.

There are two full-page woodcuts. The first shows in an interior, possibly a synagogue, three rabbis debating with three priests; one of the latter may be Peter Schwartz himself. The picture is repeated toward the end of the volume. The second woodcut, which is especially remarkable, represents the Entry into Jerusalem. This has been ascribed to the so-called "Hausbuchmeister," the artist who was responsible for the illustration of some of the finest Ulm and Augsburg books — the Sensenschmidt and Zainer Bibles, Boccaccio's *De Claris Mulieribus,* and Aesop's *Fables.* The woodcut in the present volume has a sketch-like quality, as if the first draft had been done on the block. The printer employed it again in a *Plenarium* which he printed in 1481 at Urach. Conrad Fyner seems to have been the first German printer to use Hebrew types.

The Library's copy once belonged to Dr. Jobst Ruchamer, who translated into German Montalboddo's *Paesi Novamente Retrovati,* containing the first three voyages of Columbus and Vespucci's third voyage. His signature is on both sides of the leaf containing the first woodcut.

Bought in January 1940, from the Benton Fund.

WYLE, NICLAUS VON. Translationen. After 5 April, 1478.

*Hain *16,224; B.M.C. II, 516.*

Printed with gothic types, in folio form, 30 lines to a page. It has 252 leaves, the seventh and the last blank. (The last blank is missing in this copy.) The size of a leaf is 285 × 210 mm, and the printed text measures 172 × 115 mm. In the original binding.

AS the first German anthology of short stories and essays by Italian humanists, this book is of great importance in the history of early German humanism. German printed literature, according to Lessing, begins with Niclaus von Wyle and Heinrich Steinhöwel.

The volume includes seventeen translations — "Translatzen" or "Teutschungen" — by Wyle and also a treatise by him about spelling, punctuation, and style. They were prepared between 1461 and 1478, and several of them had appeared in print before. The first is *Euriolus and Lucretia* by Aeneas Sylvius — the love story of Kaspar Schlick, chancellor of Emperor Sigismund, and a married woman in Siena, which ended with the separation and death of the lovers. The second, *Guiscardo and Sigismunda,* is from Boccaccio's *Decameron;* Wyle, however, made his translation from the Latin of Aretino. This, too, is a tragic love story, that of a princess and a youth of low birth. The lovers are surprised in their tryst by her father, Prince Tancred; he kills the young man and sends his heart to her in a bowl, whereupon she poisons herself. There is a third piece by Aeneas Sylvius containing counsels against illegitimate love, as also a fourth, which recommends the care of humanistic studies. Poggio Bracciolini, the author of the notorious *Liber Facetiarum,* discusses the nature of real hospitality, and whether an old man should marry. There is a translation of his speech before Pope Nicholas V and the college of cardinals. Poggio, who as a papal secretary had taken part in the Council of Constance, describes also the death of Jerome of Prague. Felix Hemmerlin, the greatly respected precentor of Zürich and a warm patron of Wyle, contributes a satire on the mendicant friars, and another paper in which he insists that nobility of soul is preferable to nobility of birth. There are two speeches of consolation after Petrarca's *De Remediis Utriusque Fortunae,* one addressed to a person who has been unjustly persecuted, and the other to a man whose wife has recently died.

The book is inscribed to Georg von Absberg, chief marshal of the court of Württemberg, but in addition the individual translations too bear separate dedications. Several of them are offered to the Archduchess Matilda, the wife of the Count of Württemberg and "a great lover of the arts"; and the others to her son, Count Eberhard; to her sister-in-law, Margaretha of Savoy; and to Karl, Margrave of Baden. Undoubtedly Wyle enjoyed the friendship of these German princes and their wives, and was also known to Emperor Frederick III, whose court he visited on several occasions.

Wyle was born in 1410 at Bremgarten im Aargau in Switzerland. In his early twenties he was a school teacher at Zürich, and, after a brief sojourn at Nuremberg, settled in 1477 at Esslingen, where for the next twenty-two years he served as "town's scribe." His services, however, were sought after by various princes, and at the end he was forced to leave Esslingen under the charge that he was on the side of the Count of Württemberg, with whom the town was at odds. After this Wyle became vice-chancellor of the Count, who repeatedly employed him on diplomatic missions. He died shortly after April 5, 1478, the date of the preface of his *Translationen.*

Wyle, who was also a painter, undertook his literary work at the encouragement of Aeneas Sylvius, whom he first met as Bishop of Siena in 1451, and with whom as Pope Pius II he kept up a lively correspondence. These specimens of modern Italian literature he offered to his countrymen as an antidote to the endless novels of chivalry which were still in vogue. His style, as he explained, was modelled upon the Latin.

The Library's copy is in splendid condition. At the top of the first leaf there is the inscription crossed out: "Das puch ist des pernhartz goltsmiden." And below: "A° LXXXVI. Das buch ist Johan Francken von mentze und hat es kaufft zu frankfurt in der Herbstmesse" — "The book belongs to Johan Francken of Mainz, and he purchased it at Frankfurt at the autumn fair."

Bought in March 1939, from the Benton Fund.

PASSAU

JOHANN PETRI

HERBARIUS PATAVIE. 1485.

*Hain *8,445; B.M.C. II, 616; Schreiber 4,206.*

Printed with gothic types, in quarto form, 34 lines to a page. It has 174 leaves. The size of a leaf is 206 × 152 mm., and the text measures 156 × 88 mm. In original boards covered with stamped brown leather.

THERE were three great varieties of the fifteenth-century herbal: the *Herbarius,* the *Gart der Gesundheit,* and the *Hortus Sanitatis,* each with a number of editions, amounting to about forty issues. According to Dr. Arnold C. Klebs, "The Herbarius is the prototype; the Gart der Gesundheit, though based on the Herbarius, is a new creation in the vernacular, distinguished by original concepts, both textually and artistically, while the Hortus proper, combining both the virtues and vices of the former, is more ambitious in scope, more complex because of added material — an elaboration of the Herbarius, but less lucid and original than the Gart der Gesundheit."

The Library has now copies of all three. The October 1936 issue of More Books described an edition of the *Hortus Sanitatis* published by Johann Prüss at Strassburg about 1499; the November 1940 issue, one of the *Gart der Gesundheit* published by Johann Schönsperger at Augsburg in 1488; and finally there is the present copy of the *Herbarius* printed by Johann Petri at Passau.

This is the second edition of the work, and it closely follows the first, which was published by Peter Schoeffer at Mainz in 1484. The volume contains 150 woodcuts, also copied, mostly in reverse, from the Mainz edition. Each figure is on the recto page, followed by its description, which ends on the verso. The name is given below in both Latin and German. The cut of the nasturtium, no. 96, is upside down. (The cut of the nettle, which is also upside down in the Fairfax Murray copy, is here in the right position.) All the woodcuts are colored.

Bought in November 1939, from the Codman Fund.

STUTTGART

PRINTER OF THE ERWÄHLUNG MAXIMILIANS

ST. CYPRIAN. Opera. c. 1486.

*Hain *5,895; B.M.C. III, 675; G. W. 7,887.*

Printed with gothic types, in folio form, in two columns, 46 lines to a column. It has 132 leaves, the first blank. The size of a leaf is 280 × 200 mm., and the text in a column measures 200 × 63 mm. Initials in red. In contemporary boards covered with stamped leather; rebacked.

ST. CYPRIAN (Thascus Caecilius Cyprianus), born about 200 in Africa, was already in his middle forties and widely known as a brilliant rhetorician when he was converted to Christianity. His merits were quickly recognized among the brethren, who in 248 elected him Bishop of Carthage — although not without the resentment of certain elements. During the bloody persecutions of Decius he fled from Carthage. When peace returned, a bitter controversy broke out about the *lapsi*, that is, people who through fear had renounced the Christian faith. Cyprian strongly reprimanded them, and recommended that a synod of bishops should decide about their readmission into the Church. The deacon Felicissimus and the priest Novatus accused him of undue severity, while a part of the Roman clergy, wanting to exclude all the apostates, condemned him for his mildness. These latter, led by Novatian, raised the same charge also against Cornelius, Bishop of Rome. Cyprian warmly supported Cornelius, and spoke vehemently against the schismatics. However, Stephen I, who became Bishop of Rome in 254, was more conciliatory than Cyprian; he saw no need for rebaptizing the heretics and

thought it sufficient that the latter acknowledge their sin and do penance. The persecution renewed by Valerian put an end to this internal conflict. Cyprian himself was arrested and in September 258 was beheaded in the garden of a villa near Carthage.

This volume contains the Saint's letters and treatises. The former, which number about eighty, are especially valuable, as they contain much historical information about the events of the ten years of his episcopate. They include letters addressed to the clergy of Carthage and to the faithful as well as the "fallen"; to Cornelius, and to the clergy of Rome, discussing the various schisms. The last letter, written while he was awaiting his martyrdom, is especially touching. In it Cyprian enjoins his flock not to stir up any tumult because of his execution, "as the Lord willed that we should rather confess than profess."

Among the tracts is the *De Habitu Virginum,* in which the Saint admonishes virgins who dedicate themselves to the service of God against vanity in dress. The use of rouge and lipstick he forbids to all women, for "assuredly they cannot with impunity strive to improve, to transfigure, and to adulterate God's work." This treatise, as most of his works, was obviously written under the influence of Tertullian, that other great African. Here is also the *De Mortalitate,* occasioned by the plague that raged at Carthage in 252. Cyprian's most important tract, however, is the *De Catholicae Ecclesiae Unitate,* in which, warning his people against the heresies of Novatus and Novatian, he expounds his chief ideas about the unity of the Church.

The first edition of the *Opera* was published by Sweynheym and Pannartz in Rome in 1471. There were three other editions during the fifteenth century. No name of printer or city is given in the colophon of the present volume, which has been assigned to Stuttgart on the evidence of the type. Only two other incunabula were published in the city.

Bought in January 1938, from the Whitney Fund.

FREIBURG IM BREISGAU

KILIAN FISCHER

ST. EPHRAIM. Sermones Selecti. Before 1491.

*Hain *6,597; B.M.C. III, 693; G.W. 9,334.*

Printed with gothic types, in folio form, in two columns, 52 lines to a column. It has 20 leaves, the last blank. The size of a leaf is 275 × 193 mm., and the text in a column measures 220 × 68 mm.

ST. EPHRAIM was the greatest Church Father of the Syrians. A small, bald, beardless man, he lived an ascetic life, eating only barley bread and pulse. He was distinguished for his great piety and stern ad-

herence to the Nicene Creed; but above all, he was a sacred poet, an enormously prolific author who was supposed to have written three million lines.

He wrote endless commentaries on the Bible; treatises against Jews, heretics, and skeptics; exhortations to repentance; funeral and all kinds of other hymns. With the exception of the Bible commentaries, they are all poetry — most of them in simple heptasyllabic or pentasyllabic lines, and the rest in strophes consisting of lines of differing lengths. Ephraim excelled in the use of metaphor; yet even his greatest admirers admit that the larger part of his work is extremely wearisome. Perhaps his countrymen, as has been suggested, liked his repetitious profusion. In any case, they looked upon him with veneration, and credited him with countless miracles. According to his biographer, he learned Greek through prayer. However, modern church historians, among them Father Bardenhewer, believe that he did not know Greek at all.

Ephraim was probably born in 306 at Nisibis in Mesopotamia. He came early under the influence of St. Jacob, his townsman, whom he accompanied to the Council of Nicaea, and whose place he later took as a teacher. He remained at Nisibis until 363, when the Emperor Jovinian ceded the city to the Persians. Ephraim then transferred himself to Edessa, that other Mesopotamian center of Christianity, where he composed most of his works. He died ten, or perhaps fifteen, years later.

Ephraim's works were translated at an early date into Greek, Armenian, Coptic, Arabic, Ethiopic, and finally into Latin. Often, when the original Syriac text is lost, these versions have a special interest. A collected edition was published in Rome in 1732-46, consisting of six folio volumes, three of which contain Syro-Latin and three Greco-Latin texts. The present volume includes only six sermons in Latin translation. They are: *De Compunctione Cordis; De Iudicio Dei et Resurrectione; De Beatitudine Anime; De Penitentia; De Luctamine Spirituali;* and *De Die Iudicii.*

Bought in March 1937, from the Whitney Fund.

GUILLAUME D'AUVERGNE. Rhetorica Divina. Before 1492.

*Hain *8,303; B.M.C. III, 693.*

Printed with gothic types, in folio form, in two columns, 52 lines in a column. It has 58 leaves. The size of a leaf is 275 × 193 mm., and the text in a column measures 220 × 68 mm.

THIS is a treatise on prayer. In 54 chapters the author discusses every aspect of "divine eloquence" — how to begin prayer; the form of petition; prayer for the intercession of the Virgin; the importance of realizing sin; the effect of physical circumstances such as the position of the body, sighing, groaning, wailing, chanting, and crying; how fasting and affliction of the body can help to obtain tears; and similar subjects.

Throughout, Guillaume proceeds in his calm, philosophical manner. Here and there he speaks of St. Paul, King David, and the prophet Isaiah, but otherwise there are surprisingly few quotations in the book. One may remember that Guillaume was accused by some of his contemporaries for neglecting the Church Fathers. At the beginning of the volume there is an index filling twelve pages of double columns — as thorough an analysis of the text as any scholar could wish for.

(*For notes on Guillaume d'Auvergne, Bishop of Paris from 1228 to 1248, see the October 1932 and September 1934 issues of* More Books.)

Bought in March 1937, from the Whitney Fund.

REUTLINGEN

JOHANN OTMAR

CULTIFICIS, ENGELBERTUS. Declaratio Privilegiorum Fratrum Mendicantium. 15 December, 1492.

*Hain *5,852; B.M.C. II, 587; G.W. 7,848.*

Printed with gothic types, in quarto form, 40 lines to a page. It has 48 leaves, the last blank. The size of a leaf is 187 × 132 mm., and the text measures 152 × 95 mm. Capitals and underlines supplied in red.

THE tract is directed against a certain *doctor decretorum* of Basle, who is not named, but appears to have written a book attacking the rights and privileges of the mendicant friars.

The author, himself a Dominican, begins with the statement that, after sending forth the bishops in place of the apostles and the rectors in place of the seventy-two disciples, Christ designed the Dominicans, Franciscans, and other mendicants to be their helpers and subordinates. Then he takes up the Basle scholar's opinions one by one, examining and finally refuting them. The dispute was mainly about the right of the mendicant friars to hear confessions, preach, and bury the dead — and both sides, the friars as well as the secular clergy, quoted the famous canon *Omnis utriusque sexus* of the Fourth Lateran Council in proof of their contention. The canon, which commands every Christian to confess his sins at least once a year to his own priest, ends with the sentence ". . . if anyone wishes for good reason to confess his sins to another priest, let him first ask and obtain permission from his own priest, since otherwise he cannot be loosed or bound." The parish priests maintained that the canon meant their permission; the mendicants, on the other hand, insisted that the permission obtained from the superiors of the parish priest — as in the case of the "fratres praesentati" — established their rights.

The book includes another short treatise entitled *De Symonia Vitanda (The Avoidance of Simony)*. This is concerned with the reception of nov-

ices rather than more spectacular cases of simony in high office, and sums up fourteen papal decisions on the subject. According to the author's conclusions, no monastery or convent may accept more aspirants than can be supported from its own property. Other things being equal, it is safer to take in a poor candidate than a rich one, in order to avoid the slightest appearance of avarice. Monks who accept anything for themselves may not be restored to the state of grace until they have made complete restitution.

Brother Engelbert was born at Nijmegen in 1430, and studied at Cologne, where he became doctor of theology in 1465. In the following year he founded a Dominican monastery at Zwolle, serving as its prior. He died in 1492.

Bought in November 1938, from the Benton Fund.

INGOLSTADT

GEORG WIRFFEL AND MARX AYRER

GIROLAMO VALLE. Jesuida. c. 1497.

*Hain *15,841; B.M.C. III, 678; Schreiber 5,411.*

Printed with gothic types, in quarto form, 18 lines to a page. It has 18 leaves, the last blank. The size of a leaf is 182 × 133 mm. With one woodcut, and marginal decorations on first page. Bound in modern vellum.

THIS is a story of the Passion told in 457 lines of hexameter. Jupiter, presiding over a council of his forces in Hell, is enraged at the work of Christ and orders his associates to stir up the Jewish people against Him. Thereafter the poem follows the Biblical narrative from the capture in Gethsemane to the Crucifixion. It ends with a poetical appeal by Christ to the soul. The author, Girolamo Valle (Hieronymus de Vallibus), was a physician at Padua. He united science with a deep literary interest, and composed several poems in Latin. The *Jesuida* was dedicated to Pietro Donato, Bishop of Padua.

The volume also includes a poem, in 100 lines of hexameter, on the Resurrection. According to the title-page, it is by Lactantius Firmianus. The poem, however, was written in the sixth century by Venantius Fortunatus, one of the most genuine poets of the early Middle Ages, author of the beautiful hymns "Pange lingua gloriosi" and "Vexilla regis prodeunt."

The verso of the title-page is occupied by a full-page woodcut of the Crucifixion. The picture is somewhat crude, although the face of St. John is very expressive. Another edition of Valle's poem was printed at Cologne about 1500 and contains twenty illustrations.

Bought in September 1939, from the Benton Fund.

LEIPZIG

MARTIN LANDSBERG

BRADWARDINE, THOMAS. Tractatus Proportionum. c. 1495.

Hain Supplement, 351.

Printed with gothic types, in quarto form, 33 lines to a page. It has 18 leaves, the last blank. The size of a leaf is 205 × 150 mm., and the text measures 145 × 88 mm. Bound in modern vellum.

THOMAS BRADWARDINE (Bragwardin, Bredwardyn, or Bradwardyn), Archbishop of Canterbury in 1349, was a distinguished theologian and also one of the earliest English mathematicians. Born about 1290, probably at Chichester, he received his education at Oxford, becoming later a proctor of the University. His great work *De Causa Dei,* in which he confuted the Pelagian idea that men by their works deserved divine grace, and taught instead the doctrine of gratuitous grace, earned for him the title of "Doctor Profundus." He was equally uncompromising on the question of free will, which at the time caused "great altercacioun," re-echoed by Chaucer even a half-century later. In his *Nun's Priest's Tale* the poet disclaimed any ability to decide the problem

> *As can the holy doctour Augustyn,*
> *Or Boëce, or the bishop Bradwardyn.*

Through the friendship of Richard of Bury, Bishop of Durham, in 1337 Bradwardine obtained the Chancellorship of St. Paul's Cathedral. Soon afterwards, upon the recommendation of Archbishop Stratford, another of his patrons, Edward III appointed him his chaplain and confessor. In 1338 he accompanied the King to Flanders and the Rhineland, and after the battles of Crécy and Neville's Cross served as one of the peace commissioners. Ten years later, upon Stratford's death, the chapter of Canterbury elected him to the vacant see: the King, however, in order to vindicate his right of nomination, appointed the aged John of Ufford. After the latter died, Bradwardine was made Archbishop, this time according to the rules. He journeyed to Avignon for his consecration by Pope Clement VI, which took place on July 19, 1349. A month later, on his return trip, he landed at Dover. The Black Death was by then raging all over England. Three days after his arrival, the new Archbishop fell sick in his lodging at Lambeth Palace and within a few days he was dead.

The *Treatise on Proportions* is based upon the fifth and seventh books of Euclid, which Bradwardine must have studied in the Latin translation of Campanus, the thirteenth-century Italian mathematician. The fifth book of Euclid treats the theory of proportions with reference to magnitudes in general, and the seventh book with reference to the particular case of numbers. Following the ancients, Bradwardine discusses

the meaning of ratio and proportion; ratio is "a relation of two terms to each other," and proportion is "the bringing together of two or more relations" or "a similarity of ratios." There are various kinds of ratios, such as multiple, superparticular, superpartient; and there are also various kinds of proportions, such as rational and irrational, continuous and separated. Bradwardine's tract is a mere summary of this extremely complicated science, treating only twelve of the innumerable propositions of Euclid. It is mainly interesting as showing the state of mathematical and geometrical knowledge in England in the fourteenth century. One must remember, however, that one of the earliest exponents of Euclid in Western Europe was the Englishman Athelhard, who in the early twelfth century made a translation of the *Elements* from the Arabic into Latin.

Besides the *Tractatus Proportionum*, Bradwardine was the author of the *Arithmetica Speculativa, Geometrica Speculativa,* and the *Quadratura Circuli.* All these works long enjoyed high esteem and were printed many times in the fifteenth and the first half of the sixteenth century.

Bought in August 1936, from the Bowditch Fund.

WOLFGANG STÖCKEL (?)

JOHANNES DE SACROBUSCO. Opusculum Sphaericum. c. 1498.

Apparently unrecorded.

Printed with gothic types, in quarto form, 17 lines to a page. It has 41 leaves, the last blank. The size of a leaf is 202 × 142 mm., and the text measures 144 × 89 mm. Numerous interlinear and marginal notes.

THIS volume seems to be nearest to Hain 14,118. Like that edition, it has a five-line title, while in most of the other editions the title consists of three or four lines. The line division, however, is different; it is given here in full: *Opusculum Johan-/ nis de sacrobusto spericum./ cum figuris optimis et novis/ textum in se. sine ambiguita-/ te declarantibus./* The frontispiece is a full-page woodcut showing two angels by the side of a celestial globe; and the text is illustrated with 27 diagrams. At the end, there is a large folding map of the world, similar to that in Georg Reisch's *Margarita Philosophica,* Freiburg 1503. The difference is in the lettering, the border, and the shading of the seas; and further this map has only four heads at the sides instead of twelve. It may be the earliest state of the Reisch map; on the other hand, since the binding is modern and the paper differs from that of the text, it may have been added later.

Johannes de Sacrobusco (Sacro Bosco, Sacrobusto) was an English monk whose name was John Holywood (Holywalde, Holyfax). He was probably born at Halifax in Yorkshire, and is said to have studied at Oxford. Afterwards he taught in Paris, where he died in 1256.

The *Opusculum Sphaericum* or *Sphaera Mundi,* brief as it is, comprises four books. The first treats of the divisions of the sphere, which may be "according to substance" or "according to form." As regards the former, the sphere is further divided into nine heavens — the *primum mobile,* the sphere of the fixed stars, and the spheres of the seven planets. From the point of view of form, the spheres are either straight or oblique, determined by the intersection of the equinoctial. The second book describes the equinoctial circle, the poles, and the circle of the zodiac. It explains the solar and lunar eclipses, and the positions of the planets in the signs of the zodiac. The third book is devoted to the rising and the setting of the zodiacal signs in both the straight and the oblique spheres. It also discusses the natural and the artificial day; the length of the days and nights in the different zones; and the connection between climates and the length of days. Finally, the last book deals with the two motions of the sun: the eccentric diurnal motion and the slow motion of one degree in a hundred years; with the motions of the planets, and their stations according to their positions in the epicycle; and with the eclipses of the moon and the sun, pointing out that the eclipse during the Crucifixion was not natural but miraculous.

"The oldest work on astronomy that Europe produced," Delambre wrote, "was Sacrobusco's *Sphaera Mundi,* a work which was for long a classic but which is nonetheless mediocre. The study of astronomy had by his time fallen into oblivion, due to the difficulty of procuring and understanding the works of the ancient astronomers. Sacrobusco, in order to revive this study, composed a summary, in which he contented himself with extracting the most elementary ideas from the writings of Ptolemy, Alfragan, and Albategnius. He added nothing of his own; he never practised astronomy; he merely wanted to provide a sort of introduction to more learned books. Yet his superficial abridgement enjoyed for a long time a great reputation; and, since he failed to develop the ideas which he discussed even to the point of intelligibility, he had the honor of being frequently commented upon."

The importance of the work, then, is not in its contents but in the part it played in the intellectual life of the Middle Ages. And from this point of view, the little book, although its intrinsic value was negligible, deserves high respect. After the ignorance of the early Middle Ages it represented a return to the more enlightened cosmogony of the Greeks. The Ptolemaic system, in spite of its erroneousness, at least offered a scientific view of the universe. It affirmed that the earth was a globe and that around its stationary body were revolving in circles and epicycles the sun, the planets, and the stars, all fixed at an equal distance on a solid sphere. Such a theory was certainly in advance of the Dark Ages, which thought of the earth as a vast circular plane surrounded by water, with Jerusalem at its center, and the heavens above resting on

pillars like a tent, with the twinkling little stars carried across by their appointed angels.

The system propounded in Ptolemy's *Almagest,* in the second century of our era, was already a retrogression. Aristarchus of Samos had worked out in the third century B. C. a scientific explanation of the heliocentric theory, which was credited even farther back to Pythagoras and his disciples. Ptolemy himself had meditated the possibility of the earth's motion. The seventh chapter of the introduction to his work, in which he brushes aside the arguments for such a motion, is one of the most tantalizing documents ever written. First he refers to the evidence of the senses; then he points out that there is no reason why the air should participate in the earth's movement — the velocity of the latter would be, in any case, so immense that everything not nailed down hard and fast would be left behind. Yet even the Ptolemaic system was too much for the early Middle Ages; with everything else it was swept under the debris of the Greco-Roman civilization. A heliocentric view of the universe could not have appeared more absurd to the Church Fathers than the geocentric; and it would have been easier to demolish by ridicule.

In fact, the Ptolemaic system was too advanced to be generally accepted even in the Greco-Roman world; many honest citizens unquestionably had their doubts about it. But now the Mosaic universe was reinstated with a vengeance. The 24th chapter of the third book of Lactantius's *Divine Institutions* ("On the False Wisdom of the Philosophers"), written at the beginning of the fourth century, already gave an ominous intimation of the cosmogony of a thousand years to come. To imagine that there are antipodes! To believe that there are men whose feet are higher than their heads; that the crops and trees grow downward; that the rain and snow and hail fall upwards to the earth! It all seemed nonsense — malicious nonsense — in the face of the direct statements of the Scriptures. So the earth became, once more, flat; the universe took on again the shape of a Jewish tabernacle. The astronomical speculations of the greatest thinkers of the age were exhausted in the effort of trying to find the exact location of "the waters above the Firmament," described in the seventh verse of the first chapter of Genesis. The traces of Greek enlightenment still evident in early patristic literature, with their timid allusions to the spherical form of the earth, disappeared. The *Christian Topography* of the Egyptian monk Cosmas, written in the middle of the sixth century, assumed unquestioned authority.

It was through the Arabs that Europe saw again the dawn of astronomical science. In the ninth century, during the reign of Harun Al Rashid and his successor Al Mamun, Damascus and Bagdad became centers of learning. Scholars were busy translating the works of Aristotle, Euclid, and Ptolemy, adding independent observations to the

knowledge of the Greeks. Through Spain, where they had carried their learning with them, they came into contact with Western Christianity. The intolerance of the latter towards the Ptolemaic theory temporarily died down when, in 999, Gerbert became Pope as Silvester II. The Pope, a former professor at Ravenna, believed in the spherical shape of the earth; he himself found delight in constructing globes of the earth and the heavenly bodies. The awakening, however, was slow. The first translations of astronomical works into Latin were not made till the twelfth century. By then a number of men journeyed from Italy, France, and England to Cordoba and Toledo, to learn Arabic and read the Greek authors in that language.

Sacrobusco's *Sphaera Mundi* was the first fruit of the Greco-Arabic inspiration, and its influence was universal. For nearly four hundred years the confused little compilation was used as a text-book throughout Europe. Numerous manuscript copies still exist, and no less than twenty-four editions were printed during the incunabula period. It continued to be published till the middle of the seventeenth century, a hundred years after the appearance of Copernicus's *De Revolutionibus Caelestibus*. And as the time went on, the brief treatise grew to a huge folio. Editors, emandators, scholiasts, and all sorts of professors flocked around Sacrobusco, smothering his slender text with their disputations, expositions, and paraphrases. The last edition looks like a convention of all the astronomers and astrologers of the Middle Ages! Who ever hear of Bartolomaeus Vespuccius, Theodosius of Tripoli, Joannes Blanchinus, or Franciscus Capuanus? Of Prosdocimo de Beldomandi, Lucas Guaricus, or Calo Calonymus, rabbi of Naples? There are, of course, names which one is glad to encounter in the vast congregation: here is Michael Scott, the Scotch "magician"; Robert Grosseteste, bishop of Lincoln; Pierre d'Ailly, the learned cardinal; Georg Peurbach, the inventor of the sine tables, and especially Regiomontanus, a truer astronomer than anyone else before Copernicus.

The Library has a large group of these editions. Besides the present volume, it has three incunabula printed at Venice — by Erhard Ratdolt in 1485, by Octavianus Scotus in 1490, and by Simon Bevilaqua in 1499. Of the sixteenth-century editions the Library has nine printed in Italy, one in Germany, five in France, three in Spain, and one in the Netherlands. Most of these are in Latin, and the rest in Italian or Spanish.

Bought in March 1938, from the Bowditch Fund.

ZOLTÁN HARASZTI

Ten Books

Night over Europe. By Frederick L. Schuman. Knopf. 1941. 600 pp.

"The present work," writes the author, ". . . concludes a trilogy of which the first volume was *The Nazi Dictatorship* (1935) and the second *Europe on the Eve* (1939). Taken together these works purport to tell how and why democracy committed suicide." This final study is a record of the "eleventh-hour diplomacy" of the Fascist and democratic governments from the beginning of 1939 to last autumn. For the most part it is based, with extensive quotations, on the British War Blue Book, the French Yellow Book, and the German and Polish White Books; and Professor Schuman is doubtless right in believing that no analysis more fully documented will be possible for years to come. (It is interesting, by the way, to see that he is disposed to credit the Polish papers published by the German Foreign Office after the capture of Warsaw, and denounced by Washington as forgeries.) In successive chapters he chronicles the fall of the Spanish Republic in January 1939; of Czechoslovakia two months later; of Albania in April and Poland in September; of the Northlands, the Lowlands, and France in 1940. Such relentless spotlighting shows up the skill and the terrible patience of Nazi strategy to the full. The facts are familiar enough; but they assume a new solemnity as the narrative proceeds from one official document to the next, through a series of broken treaties on one side and faltering attempts at compromise on the other. In general the author's outlook is, as always, a gloomy one; the only weaknesses in an otherwise brilliant synthesis are his consistent assumption of defeat and an occasional yielding to the temptation of a tragic phrase. Yet he believes that even now it may be possible to achieve world unity under democracy, not totalitarianism. The first step, he contends, is "a full federal union of the British Commonwealth of Nations and the United States of America," to include, in course of time, all other nations. (*H. McC.*)

Report on England. By Ralph Ingersoll. Simon and Schuster. 1940. 202 pp.

Ralph Ingersoll, editor of *PM*, flew to England in October, and upon his return published a series of articles now reprinted in book form. During his two weeks in London he talked with Churchill and Cabinet ministers, with cockneys in the East End, reporters, fire fighters, shelter wardens, pilots, and ordinary civilians. Some of the crowded air raid shelters which he explored house as many as ten thousand sleepers under conditions far from satisfactory. Yet, fantastic as London is at night, even more surprising is the normality of the city by day, and the matter-of-fact attitude of the people. Mr. Ingersoll rates among his two most spectacular pieces of news his theory that the Nazis might have destroyed London and thus won the war had the *Luftwaffe* continued a few days longer its terrific daylight raids of September 7th to 15th. Under such strain the British would have lost control of the air, the decisive factor in this war. Now he feels that Germany will never again be able to overcome the proved superiority of British defense and civilian morale, for night bombing is too inaccurate to cause vital damage. His other discovery, widely publicized since, is the supposed inadequacy of American fighting planes. They cannot compete with the British Hurricanes and Spitfires and German Messerschmidts that have been perfected under fire. Four days spent at various RAF flying fields yielded the writer some exciting first-hand stories of aerial combat. He found that this war has caused the total disintegration of polite society. England has permanently lost her class stratification, even if no ultimate gains have been formulated. (*J. E.*)

Czechoslovakia. Edited by Robert J. Kerner. University of California. 1940. 504 pp.

Twenty historians and publicists have contributed brief studies reviewing different aspects of the twenty years of Czechoslovakian independence, now un-

happily sunk into the past. The volume is divided into five sections treating of the historical background; the political and constitutional development; economic, social, and cultural factors; foreign relations, and finally "The Passing of Czechoslovakia." Professor Hans Kohn, of Smith College, traces the roots of modern Czech nationalism to the democratic and Protestant reinterpretation of Czech history by Palacký. Professor Bernadotte Schmitt reviews step by step the fateful year from March 1938 to March 1939, from the beginning of the Sudeten revolt to President Hacha's signed acceptance of the "Protectorate of Bohemia and Moravia." Professor Oscar Jászi, of Oberlin College, gives expert information, gained partly from first-hand experience as Minister for National Minorities in Hungary, on the problem of Sub-Carpathian Ruthenia, which was returned to Hungary in 1939. The illiterate peasants lived in a condition not far removed from serfdom, and the only relief from economic misery was emigration to America. Although in 1918 Hungary promised autonomy to this minority, the Ruthenians in America, "the only nation-conscious element," adopted a resolution in favor of federal union with the Czechoslovak State; and it was again American Ruthenian effort that influenced the Ruthenians at home, and finally the Supreme Council of the Allies in Paris, towards this union. The well-known English publicist Wickham Steed offers an analysis of Hitlerism, linking it with the political ruthlessness of Frederick the Great, the metaphysical patriotism of Fichte, and the Aryan fetish of Houston Stewart Chamberlain. The volume begins with a poem by Edna St. Vincent Millay and ends with a moving prayer by the late Czechoslovak dramatist and novelist, Karel Čapek. (*M. M.*)

The Dual State. By Ernst Fraenkel. Oxford University Press. 1941. 248 pp.

The author promises "a first-hand description of the National Socialist legal system seen from the point of view of an anti-National Socialist participating observer." The student of National-Socialist administration is confronted with the co-existence of two legal organisms, namely "the Normative State," operating in the traditional way, and "the Prerogative State" which exercises unlimited control and violence unchecked by any legal guarantees. In view of this compromising nature of the Dual State, until the outbreak of the present war the Nazi régime could not accurately be termed totalitarian. To be sure, the Prerogative State encroached upon the activities of the established civil law courts whenever it decreed that a political necessity existed; the author cites numerous cases, not the least impressive being that of the dismissal of a postal clerk because, as one of Jehovah's Witnesses, he could not bring himself to say "Heil Hitler" and limited his salute to "Heil"! However, the Normative State continues to function, and the traditional legal protection is granted to business entrepreneurs for the maintenance of the capitalist economic system. This protection belongs only to employers, whereas labor has lost all rights of organization, since "the National-Socialist leadership principle allots the determination of wages and working conditions to the entrepreneur, within the limits set by the state." (*M. M.*)

Pan America. By Carleton Beals. Houghton Mifflin. 1940. 545 pp.

"No relatively permanent peace can exist in the world," the author writes, "until the control of strategic materials is internationalized." He points out the political effects of petroleum exploitation, price control over rubber, British monopoly of tin, Italy's need of Spanish quicksilver, and so on. Mr. Beals does not hesitate to suggest that British economic weapons may be turned against the United States. Neither the American imperialists nor the isolationists are on the right track, he thinks, for the former merely advocate playing second fiddle to England and the latter fail to realize that many of our essential resources have been exhausted. Mr. Beals examines certain recent American policies, notably the government's hoarding of bullion, and points out that a new monetary system has arisen in the world, not based on gold or silver but on barter. Free trade and reciprocity treaties are

archaic measures in a world of closed doors and totalitarian economics. The governments of South America resent United States interference with their European and Oriental trade. Mr. Beals recommends expanding commercial relations with Latin America by "creation of a sound two-way trade, not dependent on loans," and by purchasing there such commodities as do not compete with the products of the United States. (*M. M.*)

I Rode with Stonewall. By Henry Kyd Douglas. University of North Carolina. 1940. 401 pp.

THESE reminiscences of Jackson's youngest staff officer are based on a journal which he kept through the four years of the Civil War and on letters that he wrote to his fiancée, Miss Sally Conrad. After the surrender Douglas began to piece his narrative together, though it was not put into its final form until 1899, when "time had mellowed the acerbity of more youthful days." Born in West Virginia, he joined the Confederate forces early in 1861, served with Jackson until his death at Chancellorsville, was captured at Gettysburg, and was exchanged in time to join Early in his campaign against Sherman. As he himself says, the work is not "serious" enough to be considered a military history, but is an artless account of the significant men and events with which he was familiar. Like all the Stonewall Brigade, he had an intense admiration for Jackson, and attributes the final defeat of the Southern cause to the loss of the General "who played war like poker." With other biographers he agrees that the gifted tactician was an unsmiling Presbyterian often cloaked in needless mystery, but he also records pleasant and trifling incidents which create a more human portrait. He remembers an occasion when Jackson was ignominiously trapped in a persimmon tree, a time when he confused Bourbon with a light wine, and a solemn moment when he chided Jeb Stuart for sleeping in his spurs. Douglas recalls, too, the affectionate sarcasm of the famous "Foot Cavalry" who rallied "Old Jack" on his new uniforms, but considered him the "supremest flanker and rearer" the world had seen. For his own part, he seems never to have forgotten the lavish gifts of the Southern sympathizers in Maryland and Pennsylvania, and the adulation of the fair maidens of Winchester and Fredericksburg. Only in describing David Hunter's incendiary progress through the Valley of Virginia does he show any bitterness toward the enemy. (*E. L. A.*)

Life for Life's Sake. By Richard Aldington. Viking. 1941. 411 pp.

FROM the seething days of Monro's Poetry Bookshop and the Imagist movement to his settlement in America, Mr. Aldington has enjoyed a varied and exhilarating experience. He has written poetry, journalism, scholarly translations, and novels; lived in France, Italy, and Spain as well as in his own England. Making his way with a satirical disregard for critics and patrons, he has nevertheless been a part of nearly all the important literary trends of the last two decades. In a tone of understanding humor he brings to life the erratic ways of Ezra Pound, the amiable inconsistencies of Ford Madox Ford, the charm of T. S. Eliot, and the imposing figure of Norman Douglas. He is strangely cold to James Joyce; but he creates a sane and human portrait of D. H. Lawrence which compensates largely for the hysterics of so many previous estimates. Yet, though his story is pleasantly and urbanely told, it is controlled by a studied, even forced, detachment — of which the earlier title "Farewell to Europe," used in the *Atlantic Monthly*, is an indication. It is obvious that the "brilliant but anarchic" 'twenties are long past, and the Europe of which the author was a happy citizen is changed forever; but the "sudden and artificial remoteness" of these years, as the preface describes them, is here made too remote. Mr. Aldington could have written a great book; instead, he has written charming history. (*H. McC.*)

Mind through the Ages. By Martin Stevers. Doubleday, Doran. 1940. 521 pp.

THE author carries out his ambitious plan of presenting "a history of human intelligence" with considerable skill, though with no attempt at completeness. Taking some knowledge of history for

granted, he rearranges the record from the point of view of rational integration of life for the maintenance of general welfare. The first sections are anthropological, touching on the nature of intelligence and its awakening in primitive man. Then ancient history in the Near East and Egypt is sketched, with the emphasis on rational advance, as in the use of arithmetical numbers and the alphabet. The history of Greece and Rome is largely one of philosophic ideas; the following is an example of the treatment: "Aristotle was as keen mentally as Plato, but some would say in our times he was 'tougher minded,' more 'down to earth.'" Medieval history is considered as the forerunner of modern life and the beginning of the struggle for free thought. Less than a hundred pages of modern history cover the development of science, the mental and political revolutions of the eighteenth century, and industrial civilization. The author ends on a hopeful note, since man today has the technological tools for the good life. (*M. M.*)

A History of Medicine. By Arturo Castiglioni. Knopf. 1941. 1013 pp.

With the help of abundant illustrations, this "history of ideas, facts, and persons" offers the layman a remarkable condensation of an enormous mass of material, extending from primitive magical healing to the highly specialized branches of medical research today. In his survey, the author traces the rise of the Hippocratic ideal — of commonsense bedside therapy, initiated by the sage of Cos and attaining "heights that have seldom been surpassed" — then its decadence and the dominance of Galen through the Middle Ages, until in the Renaissance Montanus and other Italian physicians restored clinical medicine. With the subsequent growth of modern laboratory methods, the Hippocratic ideal became lost again; but the present time manifests "a gradual trend toward a neo-vitalism." Only a few features of this immense panorama can be mentioned. Not least is the account of medical lore from the Ebers and Smith papyri through the medieval herbals to Fracastoro's work on contagion. Another interesting side of the history is the development of sanitary legislation and the warfare against epidemics — leprosy in the thirteenth century, syphilis in the sixteenth, and scurvy, smallpox, and bubonic plague in the seventeenth. Among the contributors to medical progress many characters stand out, such as Ambroise Paré, the Huguenot surgeon, who abolished cautery in the treatment of wounds; Malpighi, who discovered the existence of blood capillaries; Sydenham, "the English Hippocrates"; Virchow, founder of the doctrine of cellular pathology; the great bacteriologists like Pasteur and Koch; and Harvey Cushing, the brain pathologist. (*M. M.*)

New Theatres for Old. By Mordecai Gorelik. French. 1940. 553 pp.

Mr. Gorelik, one of the foremost modern designers of the American stage, has written a carefully-documented account of the changing life of the theater "from the neglected standpoint of production." He believes that the traditional splendor of the baroque period was first abandoned when André Antoine borrowed his mother's dining room furniture to stage *Jacques Damour* in 1887. Such "Naturalism," however, failed to satisfy the restless post-war audiences, and designers experimented with "Symbolistic" and "Expressionistic" settings. Both of these, the author feels, "fail to come to grips with life," and at such productions "the play-goer is forced to check his reasoning powers at the door." He sees one escape from this hypnotism in the contemporary Russian technique of Socialist Realism, "where the theater is a weapon and the stage a battleground of class war." In the film *Potemkin,* with its frank use of proletarian actors and realistic scenery, the Soviet director has successfully used the drama as a social agent. The production of the "Epic" theaters of pre-Hitler Germany, under the leadership of Piscator and Brecht, he finds even more significant and with their analytical approach, more suited to an industrial and technical society. Often they appear like a "resourceful lecture-demonstration," but demand the logical attention of the spectator. In these "dynamic times," Mr. Gorelik maintains, only a truthful theater will not betray its audiences. (*E. L. A.*)

Library Notes

Malthus's Essay on Population

THE acquisition of the first edition of Malthus's *An Essay on the Principle of Population* [**G.389a.242], published in London in 1798, is of more than bibliographical interest. For here the famous work appears in its spontaneous form. An octavo of 396 pages, the volume represents almost a different book from the second edition of 1803, which, rewritten after years of further study and travel on the Continent, grew into a large quarto of nearly twice the original length. This expanded text went through four more editions in the author's lifetime, yet it was the brief first version that stirred up the great excitement and called forth at least twenty replies.

The *Essay* was the result of a dispute which Thomas Robert Malthus, then thirty-one years old, had in 1797 with his father, Daniel Malthus, about Godwin's *Enquirer*. Over against the theories of progress and human perfectibility of Condorcet and his school, Malthus set a simple principle — by no means novel, but presented with a new emphasis — which has caused "Malthusianism" to be associated to this day with the evil of over-population.

In the days before the ploughing-under of crops and the burning of shiploads of coffee, Malthus argued that population tends to increase in a geometrical ratio — that is, to double itself within certain periods of years; while at the same time the available food supply can increase only in an arithmetical ratio — that is, by addition and not by continual doubling. His conclusion was that, since the surplus population would have to starve, checks to the increase of humankind must be regarded as necessary. The two main constant checks are vice and misery, the latter compelling the poor to defer marriage until they can support their future families.

It is not surprising that the American Colonies, recently become independent, should be mentioned in several passages as examples of unchecked population. "In the United States of America," Malthus wrote, "where the means of subsistence have been more ample, the manners of the people more pure, and consequently the checks to early marriages fewer . . . the population has been found to double itself in twenty-five years."

The last part of the *Essay* contains moral reflections justifying the "roughnesses and inequalities" of existence as goads to effort and intellectual activity. As this part was omitted in subsequent editions, it serves as an interesting document for the understanding of the economist who, according to his admirer Harriet Martineau, was "the 'best-abused man' of the age." M. M.

Additions to the History Department

A NUMBER of recent works have been added to the reference shelves in the History Department.

An Encyclopaedia of World History, edited by William L. Langer with the help of more than twenty collaborators, is based on two older compilations, Ploetz's *Epitome* and the *Manual of Universal History*, both of which have long been indispensable tools. In the new publication much more space has been given to non-European history; but the compilers realize that the backbone of a chronology must still remain political, military, and diplomatic history, since economic and cultural trends cannot easily be expressed in tabular form. The volume is nearly double the size of the *Manual*, partly because of larger type and an index of over sixty pages. There are numerous genealogical charts and several maps.

The five-volume *Dictionary of American History* is now complete. This consists of over five thousand articles by some thousand specialists. It is well supplied with cross references and brief bibliographies which add greatly to its worth. The articles are shorter than those in Harper's *Encyclopaedia of United States History*, but fuller than those in Jameson's *Dictionary*. The present work, however, lacks the numerous tables which are so helpful in Jameson, and

thus supplements rather than supersedes the other two.

A Handbook of British Chronology, edited by F. M. Powicke, with the assistance of Charles Johnson and W. J. Harte, is sponsored by the Royal Historical Society. Though only a tentative edition, it is useful for a number of unusual inclusions: English officers of state; chief governors of Ireland; successions of bishops for Ireland and Scotland as well as England; rulers of Wales and Scotland; lists of parliaments; exchequer years, quarter days, the Spanish era, and saints' days used in dating.

There are some peculiar blanks, as in the list of dukes, marquises, and earls, which ends with 1603, and the list of Scottish bishops ending in 1688. The omission most to be regretted is that of an index. But the editor explains that it seemed best to publish the book in its present form, rather than to wait until it could be made more nearly complete. In spite of its limitations it is proving of distinct value as a reference work.

The publication of the Federal Writers' Project (now the Writers' Program) guides goes on rapidly, and the volumes for each state are being added to the reference shelves as soon as they appear. There is, of course, considerable unevenness in the information included; but in most cases these books are so far superior to any existing publications as to lead the field.

Mrs. Frasier McCann's generous gift of Volume Eighteen of *Colonial Families of America*, edited under the supervision of Ruth Lawrence, calls attention to the gap between that and the first eight volumes, which came as gifts from earlier donors. This is an expensively-illustrated set which it has not seemed wise for the Library to purchase, but which it would like to see completed. **L. R. G.**

The First Edition of "Faust"

THE Library has recently acquired Goethe's rare *Faust. Ein Fragment* [*A.3460.8], printed at Leipzig in 1790. The words "Ächte Ausgabe" on the title-page — the Ä spelled with an umlaut and not Ae or E as in the later reprints — mark the little volume as unmistakably of the first edition. This first form of the great drama was published in the same year as the seventh volume of the poet's collected works. Of the separate book two issues are known, one containing an erroneous repetition of three lines. This issue, to which the Library's copy belongs, is probably the earlier. The Library's volume, which is bound in boards and is excellently preserved, was formerly in the Osmond Collection.

A comparison of the *Fragment* of 1790 with the First Part of *Faust* as it appeared in 1808 and also with the so-called *Urfaust* throws much light on the development of the work. The *Urfaust* is the form into which the young Goethe had already cast the drama in 1775, and which was discovered a little over fifty years ago in a copy made by a lady at the Weimar court.

Apart from the three introductory features, the Dedication, the Prelude in the Theater, and the Prologue in Heaven, which Goethe did not compose till 1797, the brief *Fragment* closely corresponds to the final form, being almost identical in wording and similar in general structure, except for the absence of certain scenes. It lacks one scene highly important for the understanding of the whole, namely, the pact between Faust and Mephistopheles. The angel choir which draws Faust from thoughts of suicide, and the Easter walk which leads to the entrance of the Mephistophelian poodle, are also absent. The famous soliloquy "Erhabner Geist (Thou lofty Spirit)" is placed in the *Fragment* after the scene between Margaret and the gossip at the well, whereas in the final version it occurs considerably earlier. The scene of Valentin's violent death is lacking, and the *Fragment* ends with Margaret's fainting in the Cathedral.

A comparison with the *Urfaust* shows that Goethe turned the episode in Auerbach's cellar, originally in prose, into verse for the *Fragment;* also the addition of the witch's kitchen and Faust's rejuvenation. The *Urfaust*, on the other hand, already contained in stark prose the tragic final scene in the prison, which Goethe omitted in the version of 1790. **M. M.**

Four Bibliographical Monographs

OFF-PRINTS of four articles dealing with bibliographical subjects, contributed by Dr. Henry R. Viets to the professional medical journals, have been presented to the Library.

As librarian of the Boston Medical Society, Dr. Viets's report for 1939, first printed in the *New England Journal of Medicine,* discusses the expanding activities of that institution and its recent valuable acquisitions. A second pamphlet, written in conjunction with Mr. James F. Ballard, is devoted to a classification of the Society's "plague tracts." Making use of the Klebs-Sudhoff checklists, the writers have listed twenty-four examples of this fifteenth-century *genre* and described at length the *Lere von der Pestilentz* of 1472, of which only one other complete copy is recorded. In addition, they have noted five items which have escaped the European scholars, including a rare broadside with a fine woodcut of Jehovah drawing His sword for the protection of the sick.

Dr. Viets's discussion of the authorship of the eighteenth-century pamphlet, *An Account of the Expedition to Carthagena,* appeared first in the *Bulletin of the Medical Library Association.* This anonymous report of Admiral Vernon's defeat in the West Indies was printed at London in 1743 and has frequently been attributed to Smollett, then a surgeon's mate on the *Cumberland.* Dr. Viets, however, concludes that it cannot be the work of the novelist, since it lacks his vigorous style and differs so markedly from the version he later published. He also introduces an interesting piece of contemporary evidence in which the author of the *Account* is described as "an officer of approved abilities and resolution . . . who was himself an eyewitness."

A Journal of a Young Man of Massachusetts, recounting the experiences of an American imprisoned at Dartmoor, was published at Boston in 1816. The name of the diarist was never revealed, but tradition ascribed the publication to Dr. Benjamin Waterhouse of Cambridge. Writing for the *Yale Journal of Biology and Medicine,* Dr. Viets not only clarifies Waterhouse's share in the undertaking but is able to identify the "young man" himself. Finding his initial clue in the narrative, he proceeds to assign the work to Amos G. Babcock of Salem, surgeon on the *Enterprise.* For Waterhouse's part in editing the volume, he quotes hitherto unpublished correspondence between Thomas Jefferson and the Cambridge physician. Dr. Viets adds to his discussion of the journal a note on the "life and writings" of Waterhouse, which makes a valuable supplement to the able article he contributed to the *Dictionary of American Biography* in 1936. The brief monograph clears up a bothersome point which has been puzzling not only to bibliographers but also to students of American literature and history.

E. L. A.

Lectures at the Library

DURING February the following free lectures will be given in the Lecture Hall of the Central Library:

Interesting Plays of the Current Season. Elinor Hughes. (Drama League Course.) 3.30 Sunday, February 2.

Preserving Beauty Spots from Cape Cod to the Berkshires. Laurence B. Fletcher, Secretary, The Trustees of Public Reservations. Illustrated with moving pictures. 8.00 Thursday, February 6.

John Ruskin's Birthday Observance. Agnes Knox Black. (In memory of E. Charlton Black.) Special Music. (Boston Ruskin Club Program.) 3.00 Monday, February 10.

Travelling on a Dime. Edward P. Gates. Illustrated. (Field and Forest Club Course.) 8.00 Thursday, February 13.

George Washington's Romance. Enid Louise Fairbairn. In costume. 3.30 Sunday, February 16.

Prayer in Stones: The Cathedrals of England. Ulysses S. Milburn. Illustrated with slides. 8.00 Thursday, February 20.

Old Boston Days Around the Old State House. Abigail Covell Lazelle. 3.30 Sunday, February 23.

Around the World With an Empress: A World Cruise. Courtesy of the Canadian Pacific Railway. Illustrated. (Boston Ruskin Club Program.) 3.00 Monday, February 24.

Recitals at the Library

DURING February the following free recitals will be given in the Lecture Hall of the Central Library:

Lecture-Recital: Armenian Music, Ancient and Modern. Alan Hovaness. Assisted by the Choir of the St. James Armenian Church, Watertown. Deran S. Dinjian, director. 8.00 Sunday, February 2.

Concert. Orchestra of the Boston Music School Settlement, Inc. Linwood D. Scriven, conductor. 3.30 Sunday, February 9.

Song Recital. Sibyl Webb, soprano. 8.00 Sunday, February 9.

Musicale. Barbara Kendall Lindbladh, soprano; Ruth L. Stewart, accompanist. 8.00 Sunday, February 16.

Concert. Alexander Romanesque, Roumanian violinist. 8.00 Sunday, February 23.

The Lowell Lectures

DURING February the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

The Twilight of Sensate Culture, Contemporary Social and Cultural Crisis. Pitirim A. Sorokin, LL.M., Dr. Soc., Professor of Sociology in Harvard University. *First Lecture:* "Introductory: Sensate, Idealistic, and Ideational Forms of Integrated Culture and Their Fluctuation in Greco-Roman and the Western Cultures." 5.00 Monday, February 3. *Second Lecture:* "Contemporary Crisis as the Decline of Sensate Phase of Our Culture. Crisis in the Fine Arts." 5.00 Thursday, February 6. *Third Lecture:* "Crisis in the System of Truth: Science, Philosophy, Religion." 5.00 Monday, February 10. *Fourth Lecture:* "Crisis in Ethics and Law, and the Forms of Social Relationship." 5.00 Thursday, February 13. *Fifth Lecture:* "Crisis in the Family and in the Contractural Forms of Economic and Political Organization." 5.00 Monday, February 17. *Sixth Lecture:* "Tragic Dualism of Our Culture and Explosion of Revolutions, Wars, Criminality, Suicide, Mental Disease as the Consequences of the Crisis." 5.00 Thursday, February 20. *Seventh Lecture: "Ratio sive Causa* of the Crisis." 5.00 Monday, February 24. *Eighth Lecture:* "The Way Out of It and Beyond." 5.00 Thursday, February 27.

The Development of the Airplane. Jerome C. Hunsaker, Sc.D., Professor in Charge, Department of Aeronautical Engineering, Massachusetts Institute of Technology. *First Lecture:* "Lilienthal and the Wright Brothers." 8.00 Tuesday, February 4. *Second Lecture:* "Structural Evolution." 8.00 Friday, February 7. *Third Lecture:* "Experimental Aerodynamics and Similitude." 8.00 Tuesday, February 11. *Fourth Lecture:* "High Output Engines and High Performance." 8.00 Friday, February 14. *Fifth Lecture:* "Propellers and Flaps." 8.00 Tuesday, February 18. *Sixth Lecture:* "Probable Improvements and Limitations." 8.00 Friday, February 21.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening
Bibliography. Libraries
Biography
Business
Children's Books
Domestic Science
Drama. Stage
Economics
Education
Essays. Literature
Fiction
Fine Arts
History
Journalism
Language
Law. Legislation
Local History
Medicine. Hygiene
Military Science
Music
Navigation
Periodicals
Philosophy. Ethics.
Poetry.
Politics & Government
Psychology
Religion. Theology
Science
Sociology
Sports
Technology
Travel & Description
Wit & Humor

The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Clarkson, Rosetta E. Green enchantment; the magic spell of gardens. Macmillan. 1940.

Kains, M. G., and L. M. **McQuesten.** Propagation of plants. New York, Orange Judd Pub. Co. 1940. SB119.K3 1940
A complete guide for professional and amateur growers of plants by seeds, layers, grafting and budding, with chapters on nursery and greenhouse management.

Pearson, Gustaf Adolph. Reforestation in the southwest by CCC camps. Washington. 1940. *SD143.A23 No.7

Sprague, Howard B. Better lawns for homes and parks. McGraw-Hill. [1940.]

U. S. Department of Agriculture. Technology on the farm. [Washington.] 1940.
A special report by an interbureau committee and the Bureau of Agricultural Economics.

Bibliography. Libraries

American Book-Prices current. 1939–40. Bowker. 1940. 247 pp.
Bates Hall Closet=6153.25A 1939–40

Arnould, E. J. F. Richard Rolle and a bishop: a vindication. Manchester Univ. 1937.
Reprinted from the "Bulletin of the John Rylands Library," vol. 21, no. 1, April, 1937.

Butler, Pierce. The origin of printing in Europe. Univ. of Chicago. [1940.]

Davidson, Gustav. First editions in American juvenilia and problems in their identification. [Chicago], Normandie House. 1939.

Goudy, Frederic William. Typologia; studies in type design and type making. Univ. of California. 1940.

Historical records survey, West Virginia. Calendar of the Francis Harrison Pierpont letters and papers in West Virginia depositories. Charleston, W. V. 1940.
Mimeographed.

Patterson, Donald G., and Miles A. **Tinker.** How to make type readable; a manual for typographers, printers and advertisers. Harper. 1940.

U. S. Library of Congress. A list of manuscripts, books, portraits, prints, broadsides, and memorabilia in commemoration of the one hundred and twentieth anniversary of the birth of Walt Whitman . . . Library of Congress. 1939.

Biography

Single

Anderson, Abraham C. Trails of early Idaho. Caxton Printers. 1940.
The pioneer life of George W. Goodhart, and his association with the Hudson's Bay and American fur company's traders and trappers.

Bodley, Ronald, and Lorna **Hearst.** Gertrude Bell. Macmillan. 1940.

Bullock, George. Marie Corelli; the life and death of a best-seller. Constable. [1940.]

Burbank, Luther, *1849–1926.* An architect of nature; being the autobiography of Luther Burbank, with biographical sketch by Wilbur Hall. London, Watts. [1939.]

Derleth, August. Still small voice; the biography of Zona Gale. Appleton-Century. 1940.

Fessenden, Helen M. Fessenden, builder of tomorrows. Coward-McCann. 1940.

Graham, Stephen. Stalin: an impartial study of the life and work of Joseph Stalin. Hutchinson. [1939.]

Hawthorne, Hildegarde. Concord's happy rebel; Henry David Thoreau. Longmans, Green. 1940.

Hedin, Sven. Chiang Kai-shek, marshal of China. Day. [1940.]
Translated from the Swedish.

Hope, Thomas. Torquemada, scourge of the Jews; a biography. Allen & Unwin. [1939.]

Hutchins, John H. Jonas Hanway, 1712-1786. Soc. for promoting Christian Knowledge. 1940.
The life of an active philanthropist.

Jackson, Robert Wyse. Jonathan Swift, dean and pastor. Macmillan. [1939.]
A portrait of Swift as a clergyman.

Kraus, René. Winston Churchill; a biography. Lippincott. [1940.]
An up-to-the-minute biography of England's fighting Prime Minister.

Kurtz, Benjamin Putnam. Joseph Cummings Rowell, 1853–1938. [Univ. of California. 1940.]

Lemcke, Peter Henry. Life and work of Prince Demetrius Augustine Gallitzin. Longmans, Green. 1940.

Richardson, Leon Burr. William E. Chandler, republican. Dodd, Mead. 1940.

Vestal, Stanley. King of the fur traders: the deeds and deviltry of Pierre Esprit Radisson. Houghton Mifflin. 1940.

Collective

Stevens, William Oliver. Pistols at ten paces. Houghton Mifflin. 1940.
A historical account of duel customs and codes. Includes the Burr-Hamilton duel of 1804.

Stidger, William Le Roy. The human side of geatness. Harper. [1940.]
Brief biographies of contemporary artists, poets, musicians, educators — and Henry Ford.

Zweig, Stefan. The tide of fortune; twelve historical miniatures. Viking. 1940.
Among the subjects of these biographical essays are Balboa, Cicero, Lenin, and Cyrus Field, who laid the first cable under the Atlantic.

Memoirs. Letters

Chandruang, Kumut. My boyhood in Siam. Day. [1940.]

Conrad, Joseph, *1857–1924.* Letters of Joseph Conrad to Marguerite Poradowska 1890–1920. Translated from the French and edited . . . by John A. Gee and Paul J. Sturm. Yale. 1940.

Jameson, Anna Brownell, *1794–1860.* Letters of Anna Jameson to Ottilie von Goethe, edited by G. H. Needler. Oxford Univ. 1939.

Jesson, Henry. And beacons burn again; letters from an English soldier, arranged by Leighton Rollins. Appleton-Century. 1940.

Kelly, John Bernard. Cardinal Hayes; one of ourselves: an appreciation . . . with a preface by the Most Reverend Stephen J. Donahue, Bishop Auxiliary of New York. Farrar & Rinehart. [1940.]

Knoblock, Edward. Round the room; . . . an autobiography. Chapman and Hall. [1939.]

Monroe, Anne Shannon. Sparks from home fires. Doubleday, Doran. 1940.
The author shared sympathetically in the life of a village in Oregon where she had settled to seek seclusion.

Nugent, John Charles. It's a great life. Dial Press. 1940.

Palencia, Isabel de. I must have liberty. Longmans, Green. 1940.
The autobiography of a Spanish woman who represented Spain in the League of Nations and was Spain's Minister to Sweden.

Schulte, Paul. The flying priest over the Arctic; a story of everlasting ice and of everlasting love. Harper. [1940.]
Father Schulte's missionary work in the Arctic region.

Schuster, M. Lincoln, *editor.* A treasury of the world's great letters from ancient days to our own time. Simon & Schuster. 1940.

Seton, Ernest Thompson. Trail of an artist-naturalist. Scribner. 1940.
Mr. Seton's autobiography is full of woods adventures and is illustrated by his own drawings.

Sims, Dorothy Rice. Curiouser and curiouser; a book in the jugular vein. Simon and Schuster. 1940.
Autobiographical and provocative.

Tempski, Armine von. Born in Paradise. Literary Guild of America. [1940.]
Reminiscences of the author's youth on a large ranch in Hawaii.

Van Paassen, Pierre. Days of our years . . . Dial. 1940. D413.V35A3 1940
Revised edition.

Wylie, Ida Alena R. My life with George; an unconventional autobiography. Random House. [1940.]
"George" is not an individual, but a guiding spirit of the author's self.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American directory of collection agencies. Semi-annual fall 1940 edition. Washington, Service Pub. Co. [1940.] 264 pp. **HF5558.A51

Anderson, Nels. Men on the move. Univ. of Chicago. [1940.] 357 pp. NBS

Bernstein, Blanche. The pattern of consumer debt, 1935–1936; a statistical analysis. National Bureau of Economic Research. [1940.] 237 pp. NBS

Boynton, Paul W. Six ways to get a job. Harper. 1940. 145 pp. NBS

Burlingame, Roger. Engines of democracy; inventions and society in mature America. Scribner. 1940. 606 pp. NBS

Buyers for export in New York city. 6th edition, 1941. New York, Thomas Ashwell. 1941. 383 pp. **HF3011.B99

Childs, John F., and Francis **Woodbridge.** A practical introduction to public utility security analysis. Barron's. 1940. 107 pp. **NBS**

Davis, Horace B. Shoes; the workers and the industry. International Publishers. 1940. 256 pp. **NBS**

Davison's knit goods trade, "The Standard;" the directory and register of all knit goods manufacturers in the United States and Canada. 1940. Ridgewood, N. J., Davison Pub. Co. 1940. 746 pp. ****TT695.D26**

Dies, Martin. The Trojan horse in America. Dodd, Mead. 1940. 366 pp. **NBS**

Doane, Robert R. The anatomy of American wealth. Harper. 1940. 345 pp. **NBS**

Feinstein, Theodore. Merchandising the plumbing and heating supply business. Boston. National Plumbing & Heating Supply Co. [1940.] 123 pp. **NBS**

Feis, Herbert. The changing pattern of international economic affairs. Harper. 1940. 132 pp. **NBS**

Frederick, John H. Public warehousing; its organization, economic services and legal aspects. Ronald Press. [1940.] 301 pp. **NBS**

Hacker, Louis M. The triumph of American capitalism . . . Simon and Schuster. 1940. 460 pp. **NBS**

Hawaiian annual for 1940, The. Honolulu. 1940. ****HA4007.H3H38**

Institute of distribution, inc., New York. Retailer's manual of taxes and regulations. A compendium of state and local laws and ordinances affecting retailers. 1940/41. New York. [1940.] 255 pp. ****HJ5665.159**

International motion picture almanac, 1940/41. New York, Quigley Pub. Co. [1940.] 1062 pp. ****PN1993.M91**

Lohr, Lenox R. Television broadcasting; production, economics, technique. McGraw-Hill. 1940. 274 pp. **NBS**

Maule, Frances. Selling — a job that's always open. Funk & Wagnalls. 1940. 314 pp. **NBS**

Merriam, Charles E., and Harold F. **Gosnell.** The American party system; an introduction to the study of political parties in the United States. 3d edition. Macmillan. 1940. 476 pp. **NBS**

Pettengill, Samuel B. Smoke-screen. Southern Publishers. [1940.] 126 pp. **NBS**

Robinson, O. Preston. Retail personnel relations. Prentice-Hall. 1940. 565 pp. **NBS**

Roth, Charles B. Secrets of closing sales. Prentice-Hall. 1940. 194 pp. **NBS**

Saunders, Alta, and Chester R. **Anderson.** Business reports; investigation and presentation. McGraw-Hill. 1940. 468 pp. **NBS**

Schneider, Ethel C. Hotel housekeeping standards and employee schedules. Stamford, Conn., The Dahls. [1940.] 109 pp. **NBS**

Ward, Harry F. Democracy and social change. Modern Age Books. 1940. 293 pp. **NBS**

Whitmore, Eugene. Helping people buy; the most important things a salesman can do to get ahead. Dartnell Corp. [1940.] **NBS**

Wright, Todd. How and when to buy and sell securities. Bobbs-Merrill. 1940. **NBS**

Children's Books

Burbank, Addison. Cedar deer. Coward-McCann. 1940. Illus. **yB946c**
How an Indian boy of Mayan ancestry became a great sculptor.

Carpenter, Frances. Tales of a Swiss grandmother. Doubleday, Doran. [1940.] Illus. 266 pp. **y398C295ts**
Legends and fairy tales suitable for story-telling use.

Darby, Ada Claire. Columbine Susan. Stokes. 1940. Illus. **yD213c**
As the small daughter of the state's governor, Susan lives through an exciting childhood in the growing pioneer town of Denver.

De Leeuw, Adele. Dina and Betsy. Macmillan. 1940. Illus. **yD346di**
Enjoyable summer adventures with two Dutch girls on the picturesque island of Walcheren and the exciting discovery of an old Roman coin.

Enright, Elizabeth. Sea is all around. Farrar & Rinehart. 1940. Illus. **yE59s**
On an island off the New England coast, a girl from the middle west finds new adventure,.

Evatt, Harriet. Red canoe. Bobbs-Merrill. [1940.] Illus. **yE928r**
How Danny Whiteduck earned the red canoe is delightfully told in this tale of the Ojibway Indians.

Fargo, Lucile. Come, colors, come. Dodd, Mead. 1940. Illus. **yF223c**
Gold and silver mining in northern Idaho and a young girl's part in this pioncering adventure.

Gates, Doris. Blue willow. Viking. 1940. Illus. **yG2592b**
In which the blue willow plate symbolizes a home for the wandering Larkin family.

Harmon, Seth, and Harry L. **Shumway.** Sons of the Admiral. Page. 1940. Illus. **yH288s**
How his two sons aided Columbus is told in this story filled with exciting incidents and rich in historical background.

Hewes, Agnes Danforth. Iron doctor. Houghton, Mifflin. 1940. Illus. **yH598i**
Deep sea diving with all its peril.

Jackson, J. H. Extra, extra! Macmillan. [1940.] Illus. **yo7J13**
In vivid text and dramatic action pictures, this book gives a clear picture of how a news incident is translated into printed copy.

Maloy, Lois. Star wish. Scribner. 1940. Illus. **yM258s**
Vacation days in New Hampshire gave Ned and Nancy their wish, a pet pony.

Means, Florence Crannell. At the End of Nowhere. Houghton, Mifflin. 1940. Illus. **yM483a**
When the Austin family moved from a comfortable parsonage in Kansas city to a small Colorado town, they found unexpected happiness.

Playfair, Robert S. Colonel of the Crimson. Houghton, Mifflin. 1940. Illus. **yP722c**
Rather than profit by his athletic ability at a small college, this boy chose to work his way through Harvard.

Snedeker, Caroline Dale. White isle. Doubleday, Doran. [1940.] Illus. **yS6712w**
Banished by the cruel Emperor Hadrian, an old Roman family finds peace and happiness in savage Britain.

Tharp, Louise Hall. Tory Hole. Crowell. 1940. Illus. **yT3675t**
Colonial Connecticut during the American Revolution is the picturesque setting for this tale of the Waring family's adventures.

Van Stockum, Hilda. Kersti and Saint Nicholas. Viking. 1940. Illus. yV28ik
How the seventh, last, and naughtiest girl in this Dutch family persuaded St. Nicholas to give her a present.

Domestic Science

Barber, Edith M. Speaking of servants. McGraw-Hill. [1940.]

Cummings, Richard Osborn. The American and his food; a history of food habits in the United States. Univ. of Chicago. 1940.

Gooding, Julia Papin. Formal dinners. Houghton Mifflin. 1940.
Includes a family collection of French Creole dishes never before published, with others from New England, New Orleans, the South, and abroad.

Hilles, Helen Train. Young food. Duell, Sloan and Pearce. [1940.]
Practical suggestions for menus that will attract as well as benefit children.

Hoffman, Irene Botsford. The book of herb cookery. Houghton Mifflin. 1940.

Kimball, Marie. The Martha Washington cook book. Coward-McCann. 1940.

Ripperger, Helmut Lothar. Coffee cookery. New York, Stewart. [1940.]

Schneider, Ethel C. Hotel housekeeping standards and employee schedules. Stamford, Conn., The Dahls. 1940.

Drama. Stage

Essays

Bates, Helen Marie. Lotta's last season. [Brattleboro, Vt.] Privately printed. 1940.

Gabie, Josephine Dillon. Modern acting; a guide for stage, screen and radio. Prentice-Hall. 1940.

George Pierce Baker; a memorial. New York, Dramatists Play Service. 1939.

Holmes, Ruth Vickery. Model-theatre craft: scenery, actors and plays. Stokes. 1940.

Stage. Vol. 1, no. 1– Nov. 1940– New York. Music Room

Ulm, Gerith von. Charlie Chaplin, king of tragedy. Caxton Printers. 1940.

Plays

Brady, Leo. Brother Orchid; a play in three acts . . . from the short story by Richard Connell. French. 1940.

Goodman, Jules Eckert, and Eckert Goodman. Many mansions. Especially adapted by Lee Norvelle and Paul Boxell. [New York.] Dramatists Play Service. [1939.]

Kozlenko, William, *compiler*. One hundred non-royalty one-act plays. Greenberg. [1940.]

Lavery, Emmet, *and others*. Theatre for tomorrow: Damien, Savonarola, Campion. Three new plays. Longmans, Green. 1940.
With a special survey of the Catholic tradition in drama.

Morris, James M. Radio workshop plays. Wilson. 1940.

Oboler, Arch. Fourteen radio plays. Random House. [1940.]
Includes an essay, "The Art of Radio Writing," by Arch Oboler.

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Dudley, Louise, and Austin Faricy. The humanities, applied aesthetics. McGraw-Hill. 1940.
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Deferrari, Roy Joseph. A concordance of Ovid. Catholic Univ. of America. 1939. 2220 pp. B.H.605.7

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Boston, Mass., Board of Election Commissioners. Annual report. 1939. Boston. 1940. 41 pp. B.H.503.28

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A study of the people of Taos, New Mexico, descendants of Spanish colonials, and their needs.

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Behrend, Hans. The real rulers of Germany. London, Lawrence & Wishart. [1939.]
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Introduction by Hendrik Willem van Loon. Deals with the persecution of Jews.

Keene, Frances, *editor*. Neither liberty nor bread; the meaning and tragedy of Fascism. Harper. [1940.]

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Agar, Herbert. The city of man; a declaration on world democracy. Viking. 1940.
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Bamberger, Bernard Jacob. Proselytism in the Talmudic period. Cincinnati, 1939.
West End Branch

Bible. Thomas Jefferson: the life and morals of Jesus of Nazareth, edited with a foreword. Funk. 1940.
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Mac Duffee, Cyrus Colton. An introduction to abstract algebra. Wiley. 1940.

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The author, known under the pseudonym "Of Thee I Sing," tells about her friendship for birds and her woodland bird sanctuary.

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An integrated exposition of important facts in physics, chemistry, geology, and astronomy.

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The autobiography of Michael F. Sweeney, holder of the world record in the high jump for seventeen years; with a foreword and edited by W. Reginald Wheeler.

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A practical handbook on standard foundry practice, including hand and machine molding with typical problems, casting operation, etc.

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Illustrated by the author.

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Stark, Freya. A winter in Arabia. Dutton. 1940.

Thompson, John W. Puerto Rico; where the Americas meet . . . edited by Laszlo Fodor. Hastings House. [1940.]

Washburne, Heluiz Chandler, and Anauta. Land of the good shadows. Day. [1940.]
As a young woman Anauta lived in Labrador and Baffin Island; now, after several years of poverty in an American factory town, she is a popular lecturer on Eskimo culture.

Wells, Carveth. North of Singapore. McBride. [1940.]

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More Books is published monthly, except in July and August, by the Trustees of the Public Library of the City of Boston at 230 Dartmouth Street, for free distribution at the Library and its Branches, and at a subscription price of fifty cents a year by mail. Entered as second-class matter, March 16, 1926, at the Post Office at Boston, Mass., under the Act of August 24, 1912. Printed at the Boston Public Library, 15–17 Blagden St., March, 1941, Vol. XVI, No. 3

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The Bulletin of the Boston Public Library

MARCH, 1941

Elizabethan Stories of Adventure

IN the preface to his *Principall Navigations . . . of the English Nation,* Richard Hakluyt complained that the compilation of his history was a burden because the narratives which he wished to reprint "lay so dispersed, scattered, and hidden in several hucksters hands." Without his patient acceptance "of the delayes, curiosity and backwardnesse" of those who owned the volumes, the voyages of Hawkins, Raleigh, Drake, and a host of lesser figures would be almost forgotten today. The slender pamphlets in which the accounts first appeared passed through many eager hands, and few of them have survived the three centuries since. The Library has long had a rich collection of the poetry and drama of sixteenth-century England; and it has now added four of these rare narratives of adventure, whose spirited style alone makes them worthy of inclusion. Because the Elizabethan seamen were engaged in penetrating the Spanish possessions of the New World and establishing the first English colonies, the new acquisitions have also an interest for the student of Americana.

The earliest of the group is a translation by Nicholas Lichefield of the first book of Fernao Lopes de Castanheda's *Historia do Descrobrimento e Conquista da India.* In spite of the continual threat of war, the literature of the Spanish peninsula was popular with the Elizabethan court, and Lichefield was only one of the followers of Sir Philip Sidney who attempted to emulate the latter's selections from Montemayor. A penniless gentleman, Lichefield was frankly a soldier of fortune, had served in several foreign armies, and in the course of his adventures travelled extensively in both Spain and Portugal. His first literary production, a translation of the Spanish *De Re Militari* by Luis Gutierres de la Vega, appeared in 1582 with a dedication to his patron. *The Discoverie and Conquest of the East Indias* was completed the same year, with the promise that more would follow if it were well received. It is a small quarto of 336 pages, printed in black-letter. The Library's copy is bound in dark green levant morocco by Rivière. One of the eighteenth-century

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owners appears to have been Lewis Evans, the American cartographer, whose signature occurs in two places with the date 1735, suggesting that he read it only shortly before leaving England.

The first volume of the original work was published in 1551 at Coimbra, where Castanheda was keeper of the university archives and library. Seven later volumes were printed in the years between 1552 and 1561, but the ninth and tenth were withdrawn from circulation. In the Ticknor Collection, the Library possesses copies of the first and second volumes, but the former belongs to the revised edition of 1554. The history, which is still an unrivalled source of information on the Portuguese discoveries, was translated into French, Spanish, and German in the next decade.

Castanheda, for a short while a member of the Dominican order, had gone to India with his father in 1528, when the events of the conquest were still everyday knowledge. For ten years he lived in the East, gathering material, speaking with "sundry Gentlemen and Captaines," and reading "many letters and pamphlets." Even after he retired to the university, he used his leisure seeking out the aging explorers, for, as he says, "There were of them that I sought in the most part of Portingale . . . and in this I have spent the most part of my lyfe."

The dedication to the English work is fittingly addressed to Sir Francis Drake, who had himself "with great perill & daunger . . . past those monstrous & bottomelesse seas," and who should therefore be more willing to bestow his "patronage & defence" on the history. Lichefield also takes this opportunity to observe that he has truly followed "the litterall sence & full effect of the history, as the Author setteth it forth"; but his outspoken Elizabethan English is so far from the stately Portuguese of Castanheda that it has been suggested that he might have worked from the French version. In presenting the humble prologue which the Portuguese scholar had offered to his king, the translator omits a few of the elaborate compliments, but catches the spirit of national pride which animated the original. In stating his purpose, Castanheda had proudly reported that while the exploit of the Portuguese was "well knowne and spread abroad over all the worlde, yet it cannot be so perfectlye published unlesse it bee set forth in writing."

The history itself opens with a tribute to Don Juan II, who, seeking both spiritual and temporal advantages for his kingdom, was anxious to find a new route to the Indies that he might "enjoy all such commodities as came from thence to Venice," and that he might also "have acquaintance" with Prester John, the mythical Christian monarch of the East. His successor, Don Manuel, "in whom appeared a higher stomacke, and more valyauntnesse," dispatched Vasco da Gama's expedition that rounded the Cape of Good Hope and landed at Calicut on the Malabar coast in 1498.

The incidents of this voyage appear to have been taken from a

manuscript journal kept by one of the sailors on the St. Raphael and not published until it was issued by the Hakluyt Society in 1898. The natives of West Africa, "lyttle men, ill favoured in the face," Castanheda declares, received the Portuguese with friendly curiosity, but the "Moors" of Mombasa and Mozambique "were determined enemies of our people." He writes heatedly of the guile and treachery of these Mohammedans, which eventually forced the Portuguese to fire upon their prosperous cities. After securing a pilot at Malinda, da Gama's fleet struck out into the open sea again, and in twenty days anchored off the Malabar shore. At the capital the explorers found their enemies, the Moors, were already entrenched, and their stay was a long struggle to persuade the zamorin to grant additional trading privileges.

Once the sea-route to India was charted, the Portuguese king sent out a second expedition headed by Pedro al Varez Cabral to organize the trade on a profitable basis. This is the much-discussed voyage in which the navigator touched at Brazil, confirming the Portuguese claim to that section of the western hemisphere. Castanheda says nothing as to whether the course was accidental or intentional, but only, "On the xxiiii of April they did descry land, of the which they were verye glad, not only for that they had discovered the same, but because the Pilots supposed the same to be some other land, that Vasco de la Gama had not discovered . . ." Here the sea-weary sailors had Mass celebrated before a circle of admiring natives, traded their Portuguese goods for ornaments of parrot feathers, and took formal possession of the country for their king.

The volume carries the story of the conquest through the next three voyages, the alliance between the Portuguese and the people of Cochin, and the war that brought about the departure of the Moors. Edward Pacheo, left in charge of the defenseless factory between the annual voyages, becomes the hero of the narrative, and the work ends with an account of the honors he received in Portugal.

The English Expedition to Portugal

IN spite of the complete destruction of the Armada, the English feared that a second fleet was assembling against them and determined early in 1589 to invade the Spanish peninsula in their turn. When Philip II had absorbed Portugal, the claimant to the throne, Don Antonio, had taken refuge in England and now Elizabeth and her ministers considered his restoration sufficient pretext for their expedition. Even under the able leadership of Sir Francis Drake and Sir John Norreys, however, the English failed to capture Lisbon, the plunder was small, and a great number of troops were lost by sickness. A few months after the remnant of the

fleet and army had limped into Plymouth, a small pamphlet was circulated in defense of the military and naval commanders then being examined by the Council.

Entitled *A True Coppie of a Discourse written by a Gentleman, employed in the late Voyage of Spaine and Portingale,* the book was published anonymously in 1589 "for the better satisfaction of all such, as having been seduced by particular report, have entred into conceipts tending to the descredit of the enterprise, and Actors of the same." Hakluyt, who reprinted it in the 1599 edition of the *Principall Navigations,* attributes its composition to Colonel Anthony Wingfield, a veteran of the Netherlands campaign, and its publication to one of his close friends. Because the writer was primarily intent on clearing Drake and Norreys, he failed to say enough in praise of the Earl of Essex, who had impetuously joined the squadron off Portugal, and a second and more complimentary issue was necessary. The Library's recent acquisition, a perfect copy in a gold-tooled binding with the arms of William Henry Miller, belongs to the revised edition, which, like the first, was printed by Thomas Woodcock.

Wingfield first asserts the positive achievements of the expedition, declaring: "Wee have wonne a Towne by escalade, battred and assaulted another, overthrowen a mightie Princes power in the field, landed our Armie in three severall places of his Kingdom, marched seaven daies in the hart of his Countrey, lyen three nights in the Suburbes of his principall Citie, beaten his forces into the gates thereof, and possessed two of his frontier Forts . . ." The sickness, he feels, was no greater "than is ordinarie amongst Englishmen at their first entrance into the warres," but he does not hesitate to further his case by misstating the number originally engaged and exaggerating the amount of desertion. Drunkenness, he argues, was no more widespread than in the shires and parishes, and the lack of surgeons, transportation, and adequate supplies he believed occurred because "England hath not knowen warres." He then reports the course of the expedition, the assault on Corunna, the landing at Peniché, the separation of the land and naval forces, and the overland march to Lisbon. Deluded by the fine speeches of Don Antonio, the English had expected the Portuguese to welcome them, but Wingfield explains, "I thinke the feare of the Spaniard had taken so deepe impression within them, as they durst not attempt any thing against them upon anie hazard."

Aside from its value as an account of the expedition of 1589, the pamphlet is the source of several characteristic incidents in the life of Elizabeth's youthful favorite. Writing of Essex's share in the campaign, Wingfield says, "For as the honorable cariage of himselfe towards all men, doth make him highlie esteemed at home; so did his exceeding forwardnes in all services, make him to be wondered at amongst us." In the second issue he added the further information that the young knight-

NEVVES
Of Sr. Walter Rauleigh.

WITH
The true Deſcription of GVIANA:

As alſo a Relation of the excellent Gouernment, and much hope of the proſperity of the Voyage.

Sent from a Gentleman of his Fleet, to a moſt eſpeciall Friend of his in London.

From the Riuer of Caliana, *on the Coaſt of* Guiana, *Nouemb.* 17. 1617.

LONDON,
Printed for *H. G.* and are to be ſold by *I. Wright*, at the ſigne of the Bible without Newe-gate. 1618.

Title-Page of the Letter in Defense of Raleigh, London, 1618
Facsimile in Original Size

errant insisted that he should always "have the leading of the vanguard." Before Essex was summoned home by the insistent letters of Elizabeth, he further distinguished himself by challenging the defenders of Lisbon to single combat.

Wingfield closes his pamphlet with an impassioned protest against those who "do take their opinions from the highway side, or at the fardest goe no farther than Paules." He urges the English to continue to carry the war into the enemy's country and not to rest satisfied with the control of the sea-roads. He feels that the military spirit which they showed against the French and Scotch has disappeared, and "the auncient grave degree of the Prelacie is uphelde, though Martin rayle never so much, and the Lawyer is after the olde manner worshipped, whosoever inveigh against him: But the auncient English honour is taken from our Men of Warre, and their Profession in disgrace . . ."

Drake's West Indian Voyage of 1585

THE next year a further account of the English expedition to Lisbon was published at Nuremberg by Christopher Lochner and Johann Hoffman. Written in Latin, it forms the second part of the little volume *Narrationes Duae Memorabiles*, which contains as well a journal kept by one of Drake's company during the West Indian voyage of 1585.

The West Indian journal seems to have been reprinted from the *Expeditio Francisci Draki . . . in Indias Occidentales*, which appeared at Leyden in 1588 and contained besides the text four large plates. The Lisbon narrative was likewise a republication and had been originally issued at Frankfort that same year under the title *Narratio et Continuatio rerum omnium Drako et Norreysio . . . in sua Expeditione Portugallensi.* Today the composite volume is very rare and, in spite of its obvious interest to American collectors, is represented by only three other copies in this country. It is a small book of 36 pages; the Library's copy, bound in panelled calf, once belonged to Serge Sobolewski, the Russian bibliographer of DeBry, whose own remarkable collection of voyages was dispersed in 1873. The notes on the fly-leaf are probably in his hand.

The expedition of 1585 left Plymouth on September 14, under the command of Drake and Frobisher, with the intention of raiding the cities of the Spanish Main and taking full advantage of the undeclared war between the two nations. At St. Iago in the Cape Verde Islands they halted for several weeks, celebrated the anniversary of the Queen's coronation in a fitting manner, but took "no gold or silver because there was little there of any value." Their next stop was at St. Christopher's, but here again the plunder was unsatisfactory and they determined to attack San Domingo, the richest and most powerful of the colonial cities. After a

successful entry, however, they found that it was "too big for such a small and weary troop to guard," and began to bargain for ransom money. By burning small sections at a time, they played upon the feelings of the inhabitants until 25,000 ducats were offered them. Even while the negotiations were in progress, the anonymous author confesses, "We still spent the early mornings in firing the outmost houses." Gathered at the governor's palace to receive the final payment, the hardy British adventurers first sighted the royal arms with the vainglorious motto, "Non sufficit Orbis," and, shouting with laughter, told the embarrassed Spaniards Elizabeth would never sanction such ambition. Pushing on to Carthagena, they once more forced their way around the defenders, even against the poisoned arrows and vicious thorns which the Spaniards did not hesitate to use. Here the sickness contracted at St. Iago became so serious that the company had no heart for further adventures. The writer says that even those who recovered never "ad mentem redire poterant," and it became a proverb in the fleet to say that anyone not quite bright was a victim of the "Calentoura." On February 14, the weakened expedition sailed north, threatening the Spanish settlements at St. Augustine and St. Helena. They made one more landing at Raleigh's struggling colony in Virginia, where they picked up the discouraged settlers and took them back to England.

The Latin account of the Lisbon expedition appears to have been neglected by English historians of the campaign from Sir William Monson of the seventeenth century to Julian Corbett in our own day. Even the London edition, entitled *Ephemeris Expeditionis Norreysii et Draki in Lusitaniam*, which appeared in 1589, exists in very few copies and seems never to have been translated. As in the latter part of Wingfield's book, the present account gives a careful, factual description of the campaign. In spite of the charges against Drake, the writer believed that he waited patiently at Cascae for orders to join Norreys and that he had his command armed and ready. He also speaks of Essex in the most flowery terms, calling him "juvenis magni et praeclari animi, populo, nobilibus, Reginae acceptissimus." Like Wingfield, he reports the Earl's chivalrous encounters and adds the characteristic anecdote of his impulsive landing at Peniché. "Impatiens morae," he explains, "primus se in mare projicit."

News of Raleigh in Guiana

ALTHOUGH he advocated a colonial policy far in advance of his day, Sir Walter Raleigh accepted as credulously as the early Spanish explorers the legends of a fabulous El Dorado. This rich city, named Manoa by the Indians, was believed to be situated on the upper waters of the Orinoco, and in February 1594/95 Raleigh himself set out in search of

its gold mines. After landing on the coast of Guiana, he explored the river for about four hundred miles and actually brought down several samples of white quartz containing small flecks of gold. Shortly after his return to England, he published his *Discoverie of Guiana,* intended to refute those who declared his whole voyage was a fiction.

With the death of Elizabeth and the accession of James, Raleigh not only lost his influence at court but was implicated in a plot to place Arabella Stuart on the throne. Though tried and convicted, he was not executed, but was imprisoned for thirteen years in the Tower. He had never lost his belief in the mythical gold mines of the Orinoco and in 1616 was able to interest James in their possibilities. Released on condition that he return with half a ton of ore, Raleigh undertook the expensive preparations for the voyage. After a disastrous start, the fleet finally got under way on August 19, 1617, but half the crews were sick or mutinous before they reached Guiana.

The last of the discoverers' narratives is a communication sent from a gentleman of Raleigh's company "to a most especiall Friend of his in London." Entitled *Newes of Sir Walter Rauleigh. With the true Description of Guiana,* it was written "from the River of Caliana, on the Coast of Guiana, November 17, 1617," when the expedition was recovering from its stormy passage and getting ready to ascend the river. Very little is known about the author except that he signs himself "R.M." and that he seems utterly devoted to his leader's cause. The book was first printed at London in 1618 by Henry Gosson and reissued the same year with an additional list of the vessels of the fleet. The Library's copy belongs to the first edition and is bound in red morocco by Rivière.

Suspecting, probably, that the adventure was destined to failure and that Raleigh's enemies would make the most of it, the author declares his relation "shall give you that assurance of good hope in our attemptings, as shall arme you against whatsoever slander or imputation shall be able to throw before you." In hopes of encouraging his troubled friend, he devotes the whole first section to a review of the already notable achievements of his countrymen, "who have made England as famous for sea-actions as any Nation in the world." He describes the exploits of John Hawkins in Africa, Martin Frobisher in China, and Francis Drake, who "went about the circumference of the whole World," apologizing for "his tedious digression" but thinking it not altogether "vaine and impertinent." The second part is a presentation of the "Orders to bee observed by the Commanders of the Fleete, and land Companies." which he prints in full. They are carefully and methodically drawn up and would indicate to the English reader that, even if Raleigh's crews were made up of the scum of the seaport towns, he held them under strict naval discipline. Blasphemy, stealing, and gambling are forbidden, and careful arrangements are made for the regular reading of Divine Service.

In order to prevent outright piracy, the captains are ordered to let every ship pass in peace, "if shee bee belonging to any Prince or State in league or amitie with his Majestie . . . although in manifest extremity or want you may relieve yourselves with things necessary." The instructions also include curious provisions against sleeping on the ground, eating unsalted meat, and indulging too heavily in the strange tropical fruits. The description of the fabulous wealth of Guiana is taken directly from Raleigh's own *Discoverie* and contains the same exaggerated statements. Gold was thought to lie around in great heaps "which seemed wood marked out to burne" and "there was nothing in all that Empire whereof there was not a counterfeit in pure Gold." Writing of the expedition itself, the author passes lightly over the tedious journey and the losses by sickness and desertion. He declares that the part of Guiana where they are encamped is "a very earthly Paradise, and therefore doubtlesse is full of strong promises, that our attemptings cannot returne without much honour and reward."

Unfortunately for the optimism of "R. M.", the expedition which ascended the Orinoco was turned back by a Spanish garrison at San Tomas, and though Raleigh had fresh evidence of the existence of the mine, he returned to England without locating it. James, convinced that he had been lying from the start, revived the old charge of 1603 and ordered Raleigh executed for treason. Before his death, the explorer prepared an apology which he thought justified his conduct. This defense of the Guiana expedition was answered by Francis Bacon, the official spokesman for the crown, in his *Declaration of the Demeanor of Sir Walter Raleigh*, a copy of which is in the Library's collections.

Though England allowed a hundred years to pass before competing with Spain and Portugal for the riches of the New World, she was rivalling their achievements by the end of the sixteenth century. The Library's recent acquisitions are products of the decades when her seamen took their craft from Behring's Sea to the southern capes.

ELIZABETH L. ADAMS

The Correspondence of R. W. Griswold

NEARLY all the correspondence of Rufus Wilmot Griswold, critic, poet, and editor of *Graham's Magazine* from 1842 to 1843, is in the Library's possession, presented by his widow in 1900. The collection includes over twelve hundred letters and manuscripts by such men as Longfellow, Whittier, Horace Greeley, Charles Godfrey Leland, and Charles Fenno Hoffman, not to mention dozens of poetasters, men and women alike, who courted Griswold's influence or succumbed to his charm, and wrote him pages about their neglected talents. The finest items of all are nineteen autograph letters by Edgar Allan Poe, which rank among the Library's famous treasures. Taken as a whole, Griswold's letter-bag affords an inimitable view of the literary set of New York and Philadelphia in the '40s — nervous, brilliant, a little flashy, altogether different from the exalted philosophers of Transcendental Boston. Because much of this material is still unpublished, the catalogue of the Griswold manuscripts is to be printed in MORE BOOKS in several instalments, beginning with this issue.

Born at Benson, Vermont, in 1815, Rufus Griswold took to journalism early, and after running various small newspapers in New York, Vermont, and New York City, was appointed to succeed Poe as assistant editor of *Graham's Magazine*. *Graham's* was *the* monthly of America at that time, and though Griswold held his position there only a little over a year it brought him considerable prestige. In 1842 he published the first and most ambitious of a series of anthologies, *The Poets and Poetry of America,* which went into three editions inside of six months, and was reprinted many times later.

In all, Griswold edited or wrote over thirty volumes. Only a few of these were original works, such as *The Republican Court* (1855), a study of society in the days of Washington. Nearly all were compilations: for instance, *The Prose Writers of America* (1847), *The Female Poets of America* (1848), and *Poetry of the Affections*. But his name would be much less widely known today had he not chosen to write for the New York *Tribune* a long and bitter obituary of Poe, who, as it later turned out, had named him his literary executor. Stung by the indignation of the poet's friends, Griswold aggravated the offence by reprinting the article, with expansions, as a biographical memoir in his four-volume edition of Poe's works. As a result, the "Poe-Griswold controversy" is alive yet.

Most of the manuscripts in the Library's collection are connected with *Graham's* or with *The Poets of America*. Besides their serious value, they have an amusing side too; for Griswold himself was, as the Poe affair indicates, both vain and obstinate, and made enemies as readily as friends. The "Reverend" which he attached to his name was more of a social as-

set than an actual title; he had a license as a Baptist minister, but E. P. Whipple seems to have been the only person who ever heard him preach. He was a poor hand at keeping a confidence — Greeley once scolded him roundly for repeating a conversation — and he was not above opening other people's letters, as one or two of Poe's correspondents found out. His private life was a continued turmoil, since with all his would-be sophistication he was capable of being naively credulous, and was helpless against the malice of such expert trouble-makers as Elizabeth Ellet. It was probably his capacity for getting into hot water, as much as recurrent attacks of consumption, which finally wore him out and caused his death in New York in 1857, at the age of forty-two.

*

No attempt has been made in this catalogue to provide a complete list of subject headings; but cross-references have been inserted for extensive allusions to important names. Sources for letters which have been published are noted at the end of the calendar. Two titles appear so often that they have been abbreviated. One is *Passages from the Correspondence and Other Papers of Rufus W. Griswold,* published by W. M. Griswold at Cambridge in 1898, and cited as *Gris. Corr.* The other is *The Complete Works of Edgar Allan Poe,* New York 1902, edited by Professor James A. Harrison, sometimes known as the "Virginia Poe," and quoted here as "Poe, *Works,* 1902." In the case of the *Griswold Correspondence,* it should be remembered that the transcriptions are sometimes inaccurate and frequently only fragmentary; hence a reference to this volume does not necessarily mean that the letter will be found there complete.

ABBOTT, John Stevens Cabot, *1805–1877.* A.L.S. To R. W. Griswold. 1 p. 6 x 4 in. Mar. 12, 1849.

[53 Bleecker St.] An invitation to a "male literary circle."

Adams, Charles Francis, *1807–1886.* A.L.S. To R. W. Griswold. 1 p. 8 x 7 in. Aug. 9, 1851.

[Quincy, Mass.] Offers permission to copy a picture of "the elder Mrs. Adams" [Abigail] by Gilbert Stuart.

Adams, John Quincy. See Chivers, Thomas Holley.

Albert, *pseud.* Ms. poem. 9 x 8 in. N.d.

"To Caroline F. S."

Aldrich, Charles, *1828–1908.* A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Dec. 27, 1851.

[Randolph, N. Y.] Asks for information about a forthcoming book by Lyman C. Draper. Discusses the development of Cattaraugus County and its press.

Gris. Corr., p. 280.

Aldrich, James, *1810–1856.* Ms. 6 pp. (2 mounts.) 10 x 8 in. [1843?]

Autobiographical data [probably for *The Poets of America*].

Poems: "New Year's Night in Rome," "To a Friend," "Autumn," "Viola," "The Lowly Born," "Beauty Everywhere," "To—," "The Happy Husband."

Aldrich, Thomas Bailey, *1836–1907.* A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Mar. 29. n.y.

[105 Clinton Place.] Sends some "papers" containing one of his poems.

Alexander, Archibald, *1772–1851.* A.L. To Thomas W. White. 1 p. 10 x 8 in. June 25, 1836. Signature cut out.

[Princeton, N. J.] Reprimands White for printing his name in connection with an article in the *Southern Literary Messenger.*

Alexander, Charles Armistead, *d. 1869?* A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Feb. 25, 1842.

[Alexandria, D. C.] Asks for information about a New York editor who claims for another writer Alexander's poem, "The Fall of Aztalan."

Allen, Joseph Henry, *1820–1898.* A.L.S. To —. 7 pp. 9 x 7 in. Feb. 24, 1853.

[Bangor, Me.] Discusses Horace Binney Wallace's views on religion and attaches a copy of a letter from Wallace embodying these ideas. Has written the news of Wallace's death to M. [Auguste] Comte.

Allen, William, *1784–1868.* Ms. copy of letter. To Harper & Bros. 1 p. 11 x 8 in. Mar. 12, 1847.

[Northampton, Mass.] Suggests a third edition of his *American Biographical Dictionary,* to be incorporated in or published with Harper's current translation of the *Biographie Universelle.*

Attached to a letter from Frederick Saunders to R. W. Griswold, Mar. 15, 1847.

Andrews, W. R. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. July 11, 1852.

[Avon Springs, N. Y.] Again suggests the publication of poems by W. H. C. Hosmer.

Andrews and Punchard, editors of the Boston *Traveller.* A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. May 24, 1852.

[Boston.] The critic of Caroline Chesebro's *Isa, a Pilgrimage* declines to have his name revealed. The editors do not entirely agree with his views.

Anthon, Charles, *1797–1867.* A.L.S. To Edgar Allan Poe. 2 pp. 9 x 7 in. June 1, 1837.

[New York.] Explains two Hebrew phrases, Isaiah 34.10 and Ezekiel 35. 7.

Poe, *Works,* 1902, XVII, p. 42.

— A.L.S. To Edgar Allan Poe. 1 p. 10 x 8 in. Nov. 2, 1844.

[New York.] His recent interview with the Harpers on Poe's behalf accomplished little. Advises Poe to call in person. Expresses admiration for his work.

Poe, *Works,* 1902, XVII, p. 193.

Anthon, John, *1784–1863.* A.L.S. To C. F. Hoffman, 3d. 1 p. 10 x 8 in. May 30, 1848.

[N.p.] Encloses a translation of [Muench-] Bellinghausen's *The Son of the Wilderness,* from the German, by the writer's son [Charles Edward].

The translation was published by Ludwig and Co., New York, 1848.

Appleton, D., and Co. A.L.S. To R. W. Griswold. 1 p. 11 x 8 in. Dec. 19, 1844.

[New York.] The translated tales by [Johann Heinrich Daniel] Zschokke, already published by Appleton, proved a financial failure. The firm is unwilling to try others.

— A.L.S. To R. W. Griswold. 3 pp. 8 x 5 in. Aug. 19, 1853.

[New York.] Is sorry for Griswold's illness; asks whether he will be able to finish his forthcoming book [*The Republican Court*].

— A.L.S. To [R. W. Griswold]. 2 pp. 10 x 8 in. Mar. 9, 1856.

[New York.] Additions to the new edition of Griswold's *Republican Court* will have to be placed at the end. Can he supply 20 additional pages for each number?

— A.L.S. To [R. W. Griswold]. 1 p. 10 x 8 in. May 17, 1856.

[New York.] It is too late to use additional material for the number edition of his *Republican Court.*

— Letters to. See Griswold, Rufus Wilmot.

Appleton, George Swett, *1821–1878*. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Mar. 19, 1856.

[New York.] Asks him to engage someone to copy the portraits to be engraved for the new edition of his *Republican Court*.

— A.L.S. To [R. W. Griswold]. 1 p. 7 x 4 in. Feb. 10, 1857.

[New York.] Asks for the lettering of a portrait of Mrs. Thomas Lindall Winthrop, for the supplement to his *Republican Court*.

Armstrong, K[osciuszko]. A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Aug. 17, 1848.

[N.p.] Refutes certain aspersions cast upon his father, Gen. [John?] Armstrong, in Miner's *History of Wyoming*.

Atwood, John M. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Dec. 9, 1856.

[Philadelphia.] Asks Griswold's authority for his remark that Benjamin Franklin's conduct in Paris was such that John Adams would not permit him to visit his family. Refers to a recent Franklin celebration in Boston as in better taste than usual in Massachusetts.

Audubon, Victor Gifford, *1809–1860*. A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Sept. 1, 1846.

[New York.] Writes for his father, John James Audubon, giving biographical data, and information about *Birds of America* and *Quadrupeds of America*. Offers a portrait.

Avery, Harriet E. (Groussis). See Greeley, Horace.

BAILEY, Gamaliel, Jr., *1807–1859*, letters to. See Brisbane, William Henry; Cary, Alice; Cary, Phoebe.

Bailey, Mrs. Gamaliel, Jr. See Bailey, Margaret Lucy (Shands).

Bailey, Margaret Lucy (Shands), *b. 1812*. A.L. To R. W. Griswold. 2 pp. 10 x 8 in. Oct. 16, 1848. Signature cut out.

[Washington.] Sends poems for *The Female Poets of America* with autobiographical data for the same book.

Baird, Henry Carey, *1825–1912*. A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Dec. 16, 1848.

[Philadelphia.] Reassures Griswold about the appearance of an edition of *The Poets of America*, which he feared had been botched. Is sending his own article on Gen. William A. Washington, written for *Godey's Lady's Book*, for Griswold's opinion.

Gris. Corr., p. 245.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Jan. 12, 1850.

[Philadelphia.] Accepts his offer to edit [Thomas] Campbell's [*Specimens of the*] *British Poets*.

— A.L.S. To R. W. Griswold. 1 p. 11 x 8 in. Mar. 9, 1852.

[Philadelphia.] Encloses some sketches for Redfield's "Book of Biographies." Wants his own biography of Gen. Scott substituted for the one previously printed.

Balch, Thomas, *1821–1877*. A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Dec. 6, 1856.

[Philadelphia.] Encloses a photograph of Mrs. Benedict Arnold taken from the original by Sir Thomas Lawrence; offers one of Miss Galloway of Maryland.

— A.L.S. To R. W. Griswold. 1 p. 6 x 4 in. Apr. 20, n.y.

[38 South Thirteenth.] An invitation to dine.

Balmanno, Robert, *1780–1861*. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. [July] 9, 1842. Misdated "June"; postmarked "July 9."

[New York.] Asks some questions about an article on [William Andrew?] Chatto's book on wood-engraving, which he is writing for [*Graham's Magazine*]. Urges Griswold

to adopt wood-engraving for his illustrations. Quotes Park [Benjamin] as having expected to be joint editor [of *Graham's Magazine*].

Griswold's reply is in the Chamberlain Collection, Ch. B.4.81.

— A.L.S. To John Keese. 1 p. 8 x 6 in. [1842?]

[N.p.] Thanks Keese for introducing him to Griswold, "the kindest most generous and amiable man I ever yet knew." Asks for a copy of *Forest Life*.

Gris. Corr., p. 103. The printed text is dated "1 Jan., 1842."

Barlow, Joel, *1754–1812*. Ms. by unidentified writer. 4½ pp. 12 x 8 in. Last page mutilated. N.d.

Biographical data on Joel Barlow.

At the end, a letter to R. W. Griswold. 1½ pp. 12 x 8 in. Signature cut out. Suggests sources for Barlow's biography, and selections from his work.

Barnes, Albert, *1798–1870*. A.L.S. To R. W. Griswold. 2 pp. 11 x 8 in. July 20, 1849.

[Philadelphia.] Sends autobiographical data and list of works.

Barnes, A. S. & Co. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Apr. 15, 1851.

[New York.] Asks Griswold to help Henry L. Cheever edit the works of Walter Colton, by sending any early publications by Colton that he may have.

Barnes, Susan Ayer. See Fields, James Thomas.

Barrett, Elizabeth. See Browning, Elizabeth (Barrett).

Barritt, Frances A. (Fuller). See Victor, Frances A. Fuller (Barritt).

Barstow, Elizabeth Drew. See Stoddard, Elizabeth Drew (Barstow).

Bates, David, *1809–1870*. To R. W. Griswold. 2 pp. 8 x 5 in. Nov. 8, 1855.

[Philadelphia.] Asks the reason for the omission of his name from the current edition of *The Poets of America*.

Gris. Corr., p. 300.

Beach, Alfred Ely, *1826–1896*. A.L.S. To R. W. Griswold. 1 p. 7 x 5 in. Aug. 18, 1853.

[New York.] Suggests an editorial position for Griswold on the *Illustrated News*.

Beach, Samuel B. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Apr. 23, 1841.

[Washington, D. C.] Asks Griswold to examine some selections from his poem *Escalala* for *The Poets of America*, and comments on its virtues.

Gris. Corr., p. 64.

Beach, Thomas I. [?] A.L.S. To George R. Graham. 4 pp. 10 x 6 in. May 30, 1842.

[Baltimore, Md.] Indignantly protests against Graham's accusation that Beach had copied his "The Capture and the Escape" from an English journal, and gives some of his sources for the story.

Bean, A. H. A.L.S. To R. W. Griswold. 1 p. 9 x 6 in. Jan. 29, 1857.

[New York.] Sends a few of his writings, with hopes for Griswold's recovery.

Bean, Mary T., *c.1813–c.1875*. To —. 1 p. 7 x 5 in. May 13, [1850].

[N.p.] Sends a copy of the last poem written by Frances Osgood: "You've woven roses round my way."

Beck, C. F. A.L.S. To R. W. Griswold. 1 p. 7 x 5 in. N.d.

[310 Chestnut St.] Sends two volumes of the *Southern Literary Messenger*, containing articles by [Thomas?] Balch.

[Belcher, J. Henshaw.] Autograph draft. 5 pp. (2 mounts.) 10 x 8 in. N.d.

Biographical sketch of Gov. Jonathan Belcher.

Belcher, Jonathan, *1681–1757*. See Belcher, J. Henshaw.

Benjamin, Park, *1809–1884*. A.L.S. To George R. Graham. 1 p. 10 x 8 in. Oct. 19, 1841.

[New York.] Requests the loan of some wood blocks for the *New World*. Offers

to get Longfellow to write an occasional poem for $20.00, although he asks $25.00. Thanks Poe for his notice.

Gris. Corr., p. 100.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Feb. 9, [1841?].

[New York.] Permits the use of his work and portrait [for *The Poets of America?*]. *Gris. Corr.*, p. 56.

— A.L.S. To George R. Graham. 1 p. 10 x 8 in. Oct. 26, [1842?].

[New York.] Encloses two sonnets. Thanks him for the loan of autograph woodblocks.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Dec. 20, 1843.

[New York.] Plans for the publication of *Brother Jonathan*.

— A.L.S. To [George R. Graham]. 2 pp. 10 x 8 in. June 19, n.y.

[New York.] Sends an article and informs Graham that he will draw on him later in payment for that and other contributions

Benton, Joel, *1832–1911*. A.L.S. To W. M. Griswold. 4 pp. 8 x 5 in. Mar. 3, 1896.

[Poughkeepsie, N. Y.] Asks to borrow the [Thomas Holley] Chivers correspondence in Griswold's possession. Describes his difficulty in placing his article on Chivers ["The Precursor of Poe," in *Collier's Weekly*, Oct. 31–Nov. 7, 1895].

— A.L.S. To W. M. Griswold. 3 pp. 8 x 5 in. Jan. 18, 1897.

[Poughkeepsie, N. Y.] Would like to see an article and letter by W[arfield] C[reath] Richardson on the Poe-Chivers controversy. Inquires about the identity of "Fiat Justitia" [a pseudonym of Thomas Holley Chivers]. Desires personal data on Chivers.

— A.L.S. To [W. M. Griswold?]. 3 pp. 9 x 6 in. Jan. 21, 1897.

[New York.] Mentions a forthcoming article of his own, "Poe's Own Opinion of the Raven." Knows little of the Detroit Poe Collection. Asks if Chivers was "Fiat Justitia," or used other pseudonyms also.

See Benton, Joel, "Poe's Opinion of the Raven," *The Forum*, February 1897.

— Printed article, 4 columns (2 mounts). 11 x 3 in. Article [from *Collier's Weekly*], "The Precursor of Poe." Oct. 31–Nov. 7, [1895].

— See also Richardson, Charles Francis.

Bethune, George Washington, *1805–1862*. Ms. poem. 2 pp. 12 x 8 in. N.d.

"Night Study."

Printed in Bethune, G. W., *Lays of Love and Faith*, Philadelphia [1847], p. 58.

Bickley, George W. L. A.L.S. To Justus Starr Redfield. 4 pp. (2 mounts.) 10 x 8 in. Jan. 23, 1854.

[Cincinnati, O.] Summarizes his experience as author of a novel, *Adalaska*, editor of the *West American Review*, and writer for the *Parlor Magazine*. Suggests that Redfield should sponsor a monthly literary review with Bickley as editor. Outlines his scheme for publication.

Binner, G. W. A.L.S. To [— Furness?]. 1 p. 9 x 5 in. July 19, 1846.

[Baltimore, Md.] Encloses a notice of Prof. [Andrews] Norton.

Binney, Barnabas, *1751–1787*. Ms. by unidentified writer. 3 pp. 13 x 8 in. N.d.

Biographical data. On p. 3 is added biographical sketch of Samuel Eddy.

— See also Wallace, Horace Binney.

Bisbee, Lucian I. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Feb. 18, 1842.

[New York.] Outlines his editorial plans for *The Athenaeum*. Greeley promises to write, if Griswold will help.

Blake, John Lauris, *1788–1857*. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Dec. 13, 1856.

[Orange, N. J.] Sends for Griswold's criticism proofs of his articles on [James Fenimore] Cooper and Isaac Collins.

Blunt, Joseph, *1792–1860.* A.L.S. To R. W. Griswold. 1 p. 12 x 8 in. September 10, 1836. Badly faded.

[Ithaca, N. Y.] Dissuades Griswold from leaving the state to avoid possible judgment against him for debt. Promises him aid.

Bogart, Elizabeth, *b. 1806.* Ms. poem. 2 pp. 13 x 8 in. N.d.

"I'm weary with thinking!"

The poem appears in Griswold, *The Female Poets of America,* as "Retrospection."

— Ms. poem. 2 pp. 13 x 8 in. N.d.

"The Portrait."

— Ms. sketch, signed. 2 pp. 13 x 8 in. N.d.

"The Death of the Gifted."

Boker, George Henry, *1823–1890.* A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. May 24, 1855.

[Walnut St.] Encloses "a quantity of his poetical rubbish."

Botta, Anne Charlotte (Lynch), *1820–1891.* A.L.S. To Edgar Allan Poe. 3 pp. 5 x 4 in. [1848?]

[N.p.] "Friday morning–27." Thanks Poe for his commendation of her poems [*Poems,* 1848?]. Encourages him not to give way to despondency.

Poe, *Works,* 1902, XVII, p. 258.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. July 13, n.y.

[45 Ninth St.] Tuesday. An invitation to an evening party, to meet Miss [Frederika] Bremer.

Botta, Mrs. Vincenzo. See Botta, Anne Charlotte (Lynch).

Boudinot, Elias. See Wallace, John William.

Bowe, Obadiah Allen, *d. 1859.* A.L.S. [Signed "B".] To R. W. Griswold. 3 pp. 8 x 5 in. Feb. 13, 1838.

[New York.] A hearty commendation of Griswold's editorial work on the *Vermonter* [Vergennes]. Describes his own work on the *New Yorker;* "Park [Benjamin] is a splendid writer." Sends news of office associates.

Gris. Corr., p. 16.

— A.L.S. [Signed "B".] To R. W. Griswold. 2 pp. 10 x 8 in. Mar. 14, [1838]. Misdated "1837."

[New York.] Scolds Griswold for altering a line in the writer's "On the Death of a Friend."

Gris. Corr., p. 19.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Apr. 22, 1838.

[New York.] Sends a poem, "Take the name of that scoundrel, Henry Clay, out of your paper!"

Gris. Corr., p. 19.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. July 10, 1838.

[Herkimer, N. Y.] Writes about his publishing activities in Herkimer. Announces the birth of his daughter.

Gris. Corr., p. 21.

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Aug. 2, 1838.

[Herkimer, N. Y.] Bewails his printing assistants. "Curse this miserable fear of the topic of Abolition! — its all ignorance." Sends an anti-slavery poem for the *Vermonter:* "As falls the fine and sparkling rain."

Gris. Corr., p. 22.

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Feb. 28, 1839.

[Herkimer, N. Y.] Complains of the difficulties of publishing a country paper. Griswold should "chaw up" [Henry] Clay's speech as it deserves.

Gris. Corr., p. 23.

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Mar. 12, 1839.

[Herkimer, N. Y.] Describes his business troubles and the slowness of New York State people to adopt the cause of Abolition.

Gris. Corr., p. 24.

— See also Rooker, Thomas Newbury.

Bowen, Francis, *1811–1890*. Ms. draft, writer unidentified. 1 p. 10 x 8 in. N.d.

Biographical data.

— See also Whipple, Edwin Percy.

Brackenridge, Henry Marie, *1786–1871*. A.L.S. To F. W. Thomas. 2 pp. 10 x 8 in. Nov. 6, 1841.

[Washington.] Asks Thomas to secure publication of his biography of his father, H. H. Brackenridge, in *Graham's Magazine*.

On verso, a letter from Frederick William Thomas to Edgar Allan Poe, Nov. 6, 1841.

Brackett, Edward Augustus, *1818–1908*. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. [Feb. 16, 1843?]

Recommends a poem, "Truth," by Charles J. Sprague.

Written on the last sheet of the above-mentioned poem.

Brainard, John Gardner Calkins, *1796–1828*. See Raymond, Henry Jarvis.

Brent, Henry Johnson, *1811–1880*. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Jan. 8, 1855.

[New York.] Asks for Griswold's help in publishing his writings.

Brevoort, Henry, letter to. See Scott, Sir Walter.

Briggs, Charles Frederick, *1804–1877*. To R. W. Griswold. 3 pp. 10 x 8 in. Mar. 13, 1847.

[New York.] Promises to review *The Prose Writers of America*. Thinks Griswold should have included prominent newspaper writers. Praises [James Russell] Lowell's prose style.

Gris. Corr., p. 226.

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Apr. 10, 1848.

[N.p.] Introduces William S. Chase of Boston, who is preparing a work on modern French literature.

— A.L.S. To R. W. Griswold. 5 pp. 10 x 8 in. [Aug. 6, 1848?]

[N.p.] Writes warmly of [James Russell] Lowell and [William] Page. Summarizes his own literary career. Discusses the organization of the Copyright Club.

Gris. Corr., p. 240.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Jan. 4, 1850.

[Custom House.] A request for a daguerreotype, to accompany an article about Griswold in *Holden's Magazine*.

Gris. Corr., p. 257.

— A.L.S. To R. W. Griswold. 3 pp. 8 x 5 in. Feb. 13, 1856.

[N.p.] Praises Griswold's review of [Evert Augustus and George Long Duyckinck's] *Cyclopaedia [of American Literature]*. Urges him to print it in book form.

Gris. Corr., p. 305. Griswold's review appeared in the New York *Herald*, Feb. 13, 1856. It was published separately in New York in the same year.

— A.L.S. To R. W. Griswold. 1 p. 5 x 4 in. N.d.

["Mirror" office.] Tuesday. Will bring him a poem of Maria [White] Lowell's [for *The Female Poets of America*].

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. N.d.

[N.p.] Thursday. Will send a life size crayon portrait of [James Russell] Lowell. Will try, however, to get Lowell to sit for a daguerreotype.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. N.d.

[N.p.] Thursday. Has a photograph of [James Russell] Lowell for Griswold.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. N.d.

[N.p.] Sends the second volume of the *Architect,* the text written by himself.

Bright, Edward, *1808–1894,* letter to. See Judson, Emily (Chubbuck).

Brisbane, William Henry, *c. 1803–1876.* A.L.S. To Dr. G[amaliel?] Bailey. 1 p. 10 x 8 in. Oct. 9, 1847.

[Philadelphia.] Asks if one is bound to support the Constitution if the decision of the majority seems immoral. The question is raised by [Daniel] Webster's recent speech [at the Whig State Convention, Springfield, Mass., Sept. 29, 1847?].

The speech possibly referred to is printed in *The Writings and Speeches of Daniel Webster,* Boston 1903, XIII, p. 345.

Brooks, Charles Timothy, *1813–1883.* A.L.S. To R. W. Griswold. 2 pp. 9 x 7 in. July 13, 1855.

[Newport, R. I.] Autobiographical data and a list of his writings.

Brooks, Horace, *1814–1890.* A.L.S. To R. W. Griswold. 3 pp. 11 x 8 in. Feb. 19, 1846.

[Cafétal San Patricio, Cuba.] Announces the death of his mother [Maria Gowen Brooks] and of his brother. Discusses the possibility of publishing his mother's collected works.

Brooks, Maria (Gowen), *c. 1794–1845.* A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Dec. 12, 1843.

[Governor's Island, New York Harbor.] Asks him to help with the publication of her writings; particularly *Idomen.* "My little works have been nearly suppressed by the vilest impositions which can be practiced." Plans an epic poem, *Beatriz.*

Gris. Corr., p. 147.

— See also Brooks, Horace.

Brown, [Fannie?] Isabelle (Chivers). A.L.S. To W. M. Griswold. 5 pp. (2 mounts.) 8 x 5 in. Dec. 14, 1896.

[Decatur, Ga.] Discusses [Thomas Holley] Chivers and [Edgar Allan] Poe, and their papers now in her possession. Refers Griswold to John Quincy Adams and to her sister, Mrs. J. C. Potter.

Browning, Elizabeth (Barrett), *1806–1861.* A.L. To Richard H. Horne. 2 pp. 4 x 3 in. May 12, 1845. Unsigned fragment.

[50 Wimpole St.] Expresses her great pleasure in [Edgar Allan] Poe's criticism of her poems.

Poe, *Works,* 1902, XVII, p. 387.

— See also Mathews, Cornelius.

Bryan, Daniel. A.L.S. To William C. Ellison. 3 pp. 10 x 8 in. Mar. 12, 1841.

[Alexandria, D. C.] Asks Ellison to introduce his work to Griswold for inclusion in *The Poets of America.* Sends his *Appeal for Suffering Genius.*

— A.L.S. To Edgar Allan Poe. 3 pp. 13 x 8 in. May 13, 1842.

[Alexandria, D. C.] Submits some poems for *Graham's Magazine.* Suggests the use of an engraved embellishment for his "Crowning of the May Queen."

— A.L.S. To Edgar Allan Poe. 1 p. 10 x 8 in. June 27, 1842.

[Alexandria, D. C.] Asks for the return of his verses, since Poe is no longer with *Graham's Magazine.*

— A.L.S. To Edgar Allan Poe. 3 pp. 10 x 8 in. July 11, 1842.

[Alexandria, D. C.] Is glad to hear Poe has resumed his project of the *Penn Magazine.* Cannot understand the loss of his previous letters.

— A.L.S. To Edgar Allan Poe. 4 pp. 10 x 8 in. July 26, 1842.

[Alexandria, D. C.] Discusses a mistaken reference to Poe in the Washington *Independent.* Asks about the establishment of the *Penn Magazine.* Thinks the second edition of *The Poets of America* is a trade trick, and Griswold's "Sights from My Window"

[*Graham's Magazine*, June 1842] "mere doggerel." Offers a critique of the latter for publication.

— A.L.S. To Edgar Allan Poe. 4 pp. 10 x 8 in. Aug. 4, 1842.

[Alexandria, D. C.] Believes Griswold largely to blame for the opening of his letters to Poe. Sends several current newspaper articles on *The Poets of America*. Will consider Poe's suggestion about publishing the *Antique* [?] through [Jesse E.] Dow or [Frederick William] Thomas.

— See also Ellison, William C.

Bryant, William Cullen, *1794–1878*. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Aug. 16, 1844.

[New York.] Explains his publication engagement with Harper's, which prevents his giving Carey & Hart permission to print an illustrated edition of his poems. Asks him to remind [George Rex] Graham about his brother's poems.

Gris. Corr., p. 158.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. June 10, 1846.

[New York.] A list of prose articles written by Bryant for the *New York Review*, 1825, and the *United States Review*, 1826–27.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. N.d.

[N.p.] Wednesday morning. Suggests [an invitation to?] Judge William T. McCorn [?].

Burbank, Mary M. A. L. S. To R. W. Griswold. 3 pp. 9 x 7 in. May 13, n.y.

[546 Houston [?] St.] Postpones submitting her manuscript. Asks for his criticism.

Burton, William Evans, *1804–1860*. A.L.S. To Edgar Allan Poe. 1 p. 10 x 8 in. May 10, 1839.

[Philadelphia.] Offers Poe a position with the *Gentleman's Magazine*.

Poe, *Works*, 1902, XVII, p. 45.

— A.L.S. To Edgar Allan Poe. 2 pp. 10 x 8 in. May 30, 1839.

[Philadelphia.] Rebukes Poe for his bitter letter, and his harsh criticism of [Rufus?] Dawes.

Gris. Corr., p. 90.

— A.L.S. To [Edgar Allan Poe?] 1 p. 13 x 8 in. July 4, 1839.

[N.p.] Suggestions for the contents of the August number of the *Gentleman's Magazine*.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Jan. 12, 1854.

[Chambers St.] Regrets that the extent of G[eorge] G. Foster's forgeries makes Griswold's plan for his help impossible.

Gris. Corr., p. 292.

Bush, George, *1796–1859*. Autograph ms. 2 pp. 13 x 8 in. N.d.

Autobiographical data.

Butler, Marcus B. A.L.S. To R. W. Griswold. 2 pp. 13 x 8 in. Oct. 16, 1836.

[New York.] Praises Griswold's paper [the Olean *Advocate?*]. Describes the beginning of the *Era*. Mentions current Harper publications and mutual friends.

Gris. Corr., p. 14.

Buzz, *pseud.* Ms. poem. 2 pp. 10 x 8 in. N.d.

"The Angel's Return; or a drop of comfort for Peter."

C Mss. poems. 3 pp. 9 x 7 in. N.d.

"No more!"; "The Realms of Thought."

— Newspaper clippings. 12 x 7 in.

Printed poems: "Vermont Hill" (for the Boston *Weekly Museum*), "On seeing a Young Lady Laugh in Church," "A Foggy Morning," "Ode to Rain" [Sardinia, N. Y., May 8, 1847], "Lines," "The Georgian Maids."

"Vermont Hill" is signed "C. C."; "Ode to Rain," "C-l-g-r-v-e"; "The Georgian Maids," "Guayaquil."

Campbell, Juliet H. (Lewis), *b. 1823.* Ms. by unknown writer. 4 pp. 10 x 7 in. [After 1843.]

Biographical sketch.

Campbell, Mrs. James Hepburn. See Campbell, Juliet H. (Lewis).

Carey, Henry Charles, *1793–1879.* A.L.S. To [R. W. Griswold]. 1 p. 10 x 8 in. Aug. 9, 1845.

[N.p.] Encloses a summary of the writer's [economic] doctrines.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Oct. 31, 1849.

[Burlington, N. J.] Will send an account of his father's writings. Encloses an article from the Jersey City *Telegraph,* to be inserted in the *Tribune,* and asks to have others copied, since "the Managers are determined that I shall not see the paper."

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. Feb. 18, 1850.

[Burlington, N. J.] Will write nothing on "the railroad question" which will render Mr. Fuller liable to prosecution.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. Feb. 24, 1850.

[Burlington, N. J.] Hopes to see Griswold on his way to Boston.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Mar. 8, 1850.

[Burlington, N. J.] Asks for a certain "text" to use in writing an article.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Mar. 14, 1850.

[Burlington, N. J.] Asks for the return of an article for correction. His book [*Principles of Political Economy,* 1837–40] has been used at Upsala University for nine years.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Nov. 15, 1850.

[Burlington, N. J.] Discusses a proposed article about himself. There is a possibility of his nomination by the anti-Monopolists for the Senate.

Gris. Corr., p. 261.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Dec. 18, 1850.

[Burlington, N. J.] Asks for a proof of [his?] portrait, and encloses [a letter?] for reply.

— A.L.S. To R. W. Griswold. 1 p. 7 x 5 in. Feb. 7, 1851.

[Philadelphia.] Suggests Griswold provide Guillaumin & Co. of Paris with the American information for their "politico-economical Bibliography." Regrets the death of the French economist [Frédéric] Bastiât.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Feb. 24, 1851.

[Burlington, N. J.] Discusses the election of Senator [Robert Field] Stockton.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. June 14, 1851.

[Burlington, N. J.] Calls attention to a current discussion of his theories in the *Journal des Économistes* (Paris). Praises [R. H. Shannon's?] *Vestiges* [?] *of Civilization.*

Carey had writen to the *Journal des Économistes* suggesting that Frédéric Bastiât's *Les Harmonies Économiques* had been based on his ideas. This letter, with replies by Bastiât and A. Clement, is printed in the *Journal,* Jan. 15, 1851, p. 38. Further discussion appears in the issues of May 15 (p. 43), June 15 (p. 156), Oct. 15 (p. 140), and Nov. 15 (p. 233), 1851.

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Aug. 5, 1851.

[Burlington, N. J.] Mentions Griswold's review of an article in the *North American Review.* His own *Harmony of Interests* is going well in England. Describes his Toronto visit.

Gris. Corr., p. 276.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Dec. 22, 1851.

[Pottsville, N. Y.] Cancels an engagement [for a public meeting?].

— A.L.S. To R. W. Griswold. 1 p. 7 x 5 in. Jan. 28, [1852?].

[Burlington, N. J.] Suggests an article on trade sales to be written by Moses Thomas. Has read [Alice Cary's] *Clovernook* [*Papers,* New York 1852] with much pleasure.

— A.L.S. To R. W. Griswold. 2 pp. 7 x 4 in. Feb. 25, 1852.

[Burlington, N. J.] Asks about an article on Trade Sales by Moses Thomas which he suggested earlier. Wants Griswold to assist in introducing his theories at Harvard.

Gris. Corr., p. 283.

— A.L.S. To R. W. Griswold. 2 pp. 7 x 4 in. May 13, 1852.

[Burlington, N. J.] Recommends [Erasmus Peshine] Smith to write a summary of Carey's political economy for the *Westminster Review*.

Gris. Corr., p. 284.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. May 17, 1852.

[Burlington, N. J.] Agrees with Griswold in his defence of Bishop [George Washington] Doane.

Gris. Corr., p. 284.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. May 18, 1852.

[Burlington, N. J.] Condemns a protectionist article in the *North American Review*.

Gris. Corr. p. 285.

The article referred to may be a criticism of F. W. Newman's *Lectures on Political Economy*, in the *North American Review*, January 1852, p. 216.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Mar. 19, 1853.

[Burlington, N. J.] Thanks Griswold for a book and promises a copy of his new publication [*Slave Trade, Domestic and Foreign?*].

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Apr. 20, 1853.

[Burlington, N. J.] Sends his book [*Slave Trade, Domestic and Foreign*, 1853] which he desires to have reviewed in both the *Tribune* and the *Herald* at the same time, to avoid opposition.

Gris. Corr., p. 290.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. May 9, 1853.

[Burlington, N. J.] Congratulates Griswold on the escape of his wife and daughter from injury in a train wreck. Asks his opinion on his recent book [*The Harmony of Interests?*].

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. May 30, 1853.

[Burlington, N. J.] Inquires about the health of Mrs. [Harriet Stanley (McCrillis)] Griswold and Miss Griswold.

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. June 5, 1853.

[Burlington, N. J.] Congratulates Griswold on the recovery of Mrs. [Harriet Stanley (McCrillis)] Griswold and Miss Griswold from injuries in a train wreck. His book [*Slave Trade, Domestic and Foreign*] is selling well. Commends [Erasmus Peshine?] Smith's book [*Manual of Political Economy*, 1853?].

— A.L.S. To R. W. Griswold. 2 pp. 7 x 4 in. Nov. 27, n.y.

[N.p.] Mentions hearing Theodore Parker, and criticizes his method.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. N.d.

[N.p.] Monday. Arranges a meeting.

— A.L.S. To [R. W. Griswold?] 1 p. 9 x 7 in. N.d.

[N.p.] Friday. Makes an appointment at the office of the *International* [*Monthly Magazine*].

Carey, Mathew, *1760–1839*, letters to. See Trumbull, John.

Carey and Hart. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Apr. 18, 1842.

[Philadelphia.] Announces the publication of *The Poets of America* and asks for directions regarding gift copies.

— A.L.S. To R. W. Griswold. 1 p. 11 x 8 in. Nov. 24, 1847.

[Philadelphia.] Asks about copy for *Napoleon and his Marshals* [by Griswold and Horace Binney Wallace?]

A postscript is dated "Nov. 25."

HONOR McCUSKER

(To be continued.)

A Description of America, 1524

THE rare first edition of Peter Apianus's geography, *Cosmographicus Liber* [**G.389A.358], printed in Landshut, Bavaria, in 1524, is an important acquisition in the field of Americana.

A quarto of 120 pages, the volume is bound in contemporary boards with brass clasps. It consists of two parts. The first defines cosmography, geography, and topography, and explains the order and motion of the spheres according to the Ptolemaic system. The second part contains descriptions of Europe, Asia, and America, followed by a table of cities, mountains, etc.

The chief characteristic of the *Cosmographia* is its abundance of illustrations. The thirty-eight wood-cuts, three of which are colored red, offer a large variety of diagrams, maps, and charts of the heavenly spheres, the terrestrial zones, the winds, etc. The four charts with extra pieces attached on pivots are in good working condition. On the second page is a small globe on which a narrow island, parallel to Africa and about as long, is marked AMERI. Further on, a chart showing the movement of the sun contains a map on which America is marked with the full name. The author lists it among the islands, together with Sicily, Java, and Rhodes.

In the description of the four continents, however, he includes America and gives it more space than Asia. As no English version of this interesting early account appears to be obtainable, it is here translated:

"America, which now is said to be a fourth part of the earth, derived its name from Americus Vespucius, its discoverer. It is properly called an island, since it is surrounded on all sides by the sea. To Ptolemy and the ancients it remained unknown because of its distance. In fact, it was discovered in 1497 [*sic*] by command of the King of Castile. On account of its size it is also called the New World. Its inhabitants go without clothing, and are most cruel cannibals. They are highly skilled in archery. They obey no one, and have no lords or kings. There are strong swimmers of both sexes. They have no iron or other metal, but point their arrows with the teeth of fish and animals . . .They are very light runners and exceedingly swift. Their wealth consists of feathers of various colors, and quantities of pebbles, which they hang on their ears and lips by way of ornament. Pearls, gold, and the like, they think nothing of. . .

"Some bury the dead with water and food. Others suspend the dying in silken [?] nets between two trees in the great forest, and after leaving food spend the whole day dancing about the person suspended. They worship the sky, sun, moon, and stars. Their houses are bell-shaped and covered with palm leaves. They have no seeds, but grind the roots of trees into flour and knead it into bread . . .

"America has also a number of islands near by, such as Pariana, Isabella, which is also called Tuba [Cuba], and Spagnolla, where the Guaiacus wood is found which in our country is used for the Gallic sickness. Dwellers on the Island of Spagnolla eat, instead of bread, great serpents and roots. The rites and religion of these surrounding islands are like those of the inhabitants of America."

The *Cosmographia* went through more than twenty editions before 1600, and was translated into Dutch, Italian, and Spanish. In 1529 there appeared in Ingolstadt a condensed version entitled *Cosmographiae Introductio,* a volume of 32 leaves, containing only 27 charts and lacking the description of the continents. The Library has also recently acquired this text.

Peter Apianus, the author, was born in 1495 and died in 1552. A noted mathematician and astronomer, he became the teacher of the Emperor Charles V, who knighted him and rewarded him generously. Though he wrote several other works, it was in this book that he made his chief contribution to science, by using the observed distance of the moon from a fixed star for determining longitudes. This method has since been generally adopted. **M. M.**

Fine Arts

Drawings in the Fogg Museum

IN their three-volume *Catalogue of Drawings in the Fogg Museum of Art* [*8140.04–106], Professor Paul J. Sachs and Miss Agnes Mongan, Keeper of Drawings, have produced a work of great interest. The first volume contains the descriptive texts, and the second and third are devoted to reproductions of the drawings, ranging from the fourteenth to the twentieth century and including the Italian, German, Flemish, Dutch, and French schools, with a smattering of Spanish and miscellaneous works for good measure. Later volumes will deal with the English and American drawings. The beautiful reproductions should prove valuable to art lovers, who are in general much less familiar with the graphic work than with the paintings of noted artists.

Professor Sachs warmly praises the great collectors or *amateurs*, who have molded critical opinion through their instinct for quality. Indeed, "quality" and "taste" are attributes which he esteems as highly as scholarship. Therefore it is natural that the preface should express keen appreciation of those connoisseurs who stimulated his own interest, as well as the donors who provided the nucleus of the collection at Harvard which he has so greatly expanded. The editors approach problems of attribution with the greatest tact, and the verbal descriptions are often examples of delicate discrimination. Moreover, the studies in many cases supply useful data toward the solution of intricate problems of style, date, and authorship.

Masters of varying fame and skill are represented, and even in technique the examples range extensively from simple outline to full chiaroscuro. The drawings of great draughtsmen alone are masterpieces in their own right, and in the Fogg Museum collections many may be found in splendid examples — Tiepolo, "the most skillful and dashing draughtsman of the eighteenth century"; Pollaiuolo, whose "influence over the art of his time became as incalculable as it was far-reaching"; Tintoretto and Canaletto; Holbein and Menzel among the Germans; Van Dyck, Rembrandt, and the Van de Veldes from the Low Countries; and Clouet, Clodion, Corot, Daumier, Degas, Géricault, and Ingres among the fine French draughtsmen. **J. E.**

Early Italian Illustrations

THE Library has acquired a handsome early Italian illustrated book, the *Sanctuarium Papie* [**G.405.39] by Giacomo Gualla, printed at Pavia in 1595. It is a small quarto of 96 leaves, printed with gothic type, and containing numerous woodcuts of varying sizes and fine ornamental initials. The copy comes from the recently dispersed library of Prince d'Essling.

The portrait on the title-page shows the author in an official posture with quill in hand. Giacomo Gualla was a jurist, skilled in both civil and canon law, and finished his work a few days before his death. The book is a valuable document for the history of Pavia, the ancient city of Ticinum, once the seat of the Lombard kings. But Pavia, the author wrote, was also the sanctuary of sacred relics. In the Church of "St. Peter in the Heaven of Gold" lie, for instance, the remains of St. Augustine. The work is an account of the lives of the Saints, Kings and Queens who contributed to the city's history.

The woodcuts are exceptionally graceful in composition and delicate in drawing. They comprise twenty-three different designs, twelve of which are repeated — some four or five, one even nine times. This last is the standing figure of a bishop with crozier and book, which on its first appearance represents St. Sirus. Another popular figure is that of a bishop seated, holding up three fingers. Among the more dramatic illustrations are St. Martin cutting his cloak for the beggar; Job with blains on his limbs; St. Jerome with the lion; St. George killing the dragon, and a charming picture of St. Felicitas spreading her mantle over her seven kneeling sons. **M. M.**

Ten Books

Versailles Twenty Years After. By Paul Birdsall. Reynal and Hitchcock. 1941. 350 pp.

In preparing his analysis and interpretation of the diplomatic factors which shaped the general character of the Treaty of Versailles, the author has had access to such documents as the Edward M. House collection at Yale and the unpublished diary of George Louis Beer, American political consultant at Paris. The result is a detailed discussion of political as well as individual influences which bore on the vital questions of the peace settlement — the principle of colonial administration and mandates, the disarmament and occupation of Germany, the reparation payment, and the demarcation of boundaries. A chapter devoted to the conflict between the official American experts and President Wilson on the one hand, and the followers of Colonel House on the other, concerning Italian demands throws new light on the estrangement between Wilson and his foremost adviser. The author believes that Wilson prevented the Treaty of Versailles from being worse than it was, and that his apparently idealistic long-term view was actually more realistic than the short-term view of the other Allied statesmen. What these failed to understand was that the Fourteen Points "constituted a legal contract between the Allied and Associated Powers and Germany to govern the terms of peace." The Treaty, however, emerged as a compromise between Anglo-American and French principles, and "the defection of the United States destroyed the Anglo-American preponderance which alone could have stabilized Europe." (*M. M.*)

A History of American Foreign Policy. By John H. Latané and David W. Wainhouse. Doubleday, Doran. 1941. 995 pp.

The addition of six new chapters by Mr. Wainhouse in his second revision of the late Professor Latané's standard work brings the history to the outbreak of the present war. The survey of the past decade is admirably clear and objective. First the author examines the commercial policy of the United States. Through the tariff rates of the Hawley-Smoot Act of 1930, he finds, this country became "one of the extreme protectionist nations in the world," soon to be followed by England. The subsequent tariff war and shrinkage of world trade necessitated changes such as the quota system and the downward tariff revision under the Trade Agreement Act of 1934. The chapter on "The Good Neighbor" traces the advances made in relations with Latin America, especially in "continentalizing the Monroe Doctrine" through the various conferences, culminating in the solidarity expressed by the Declaration of Lima in 1938. The reaction of the American public and Congress to the *Panay* incident showed a strong isolationist tendency. Mr. Wainhouse further discusses the arms and naval conferences, the preparedness program in Europe, and the United States' historic decision to build "a navy second to none." In his account of neutrality legislation he brings out the anti-war sentiment in America, the lessons learned from the previous war such as the "cash-and-carry provisions" and the warning to travellers, and the government control of the munitions industry. (*M. M.*)

Our Constitution: Tool or Testament? By Beryl Harold Levy. 1941. 315 pp.

The author describes the approach to his study of the Supeme Court of the United States as "biographic, philosophic, and historical." Reversing their popular reputations, Mr. Levy presents Marshall as a man of little learning, dominated by financial interests, who "over-protected" property rights, and Taney as one in accord with the democratic tradition extending from Jefferson through Jackson to President Roosevelt. Marshall's decision in the famous Marbury vs. Madison case had far-reaching results in that it claimed for the Supreme Court the right to determine the constitutionality, and hence the validity, of acts of Congress. This decision was also the fatal precedent without which, in the author's view, Taney's court would not have dared to

declare unconstitutional the Congressional statute in the Dred Scott case. The study of Justice Holmes is largely a subtle attempt to formulate the New England jurist's philosophy — a combination of eighteenth-century utilitarianism and stoical cynicism, aristocratic aloofness and fighting spirit. Brandeis, whom Justice Frankfurter has characterized as a "moral teacher," was liberal because of his fervor for social legislation under attack. Moreover, he brought to the Supreme Court an exceptional equipment for scientific economic research. In a final chapter surveying the recent activities of the Court, the author shows that the Constitution is a tool rather than a testament and "does not need to be discarded or amended to allow the changes that we may require." (*M. M.*)

Pilsudski. By Alexandra Pilsudska. Dodd, Mead. 1941. 435 pp.

Early in life Joseph Pilsudski had adopted the motto "To be vanquished and not surrender — that is victory," and his wife, writing his biography in exile, is moved by the same spirit. Personal in her approach, she describes the "blighted harvest" of 1939 and her own miraculous escape from the German blitzkrieg. In the comparative safety of England she recalls the Russian Poland of her girlhood, "a country of shadows," its patriotism cherished in secret. While still a student she had joined the Polish Socialist Party, the only revolutionary society organized on both nationalist and liberal lines, and within its ranks she first met Pilsudski. Although descended from a long line of Lithuanian nobles, he too had adopted the people's cause, but saw no way of opposing Russia without an adequate military force. Together they succeeded in smuggling arms and ammunition into the country and building up a chain of secret arsenals. It was only in Austrian Poland, however, that Pilsudski was able to organize and train his countrymen, and these recruits formed the nucleus of his famous legions offered to the Central Powers at the outbreak of the World War. With the armistice, Pilsudski was released from a German prison to head the independent state of Poland, still ringed by a circle of enemies. In 1919 he led his reorganized army against the Bolsheviks in Wilno and with the help of the French ultimately drove them from the northern and eastern borders. Condemned as a dictator and warmonger, he nevertheless brought his country prosperity and peace that lasted until his death. A human biography of Poland's hero, the book is also a revealing account of Madame Pilsudska's own life, as a woman "who never set much value on security." (*E. L. A.*)

Dialectics of Nature. By Frederick Engels. International Pub. 1940. 383 pp.

This exposition of the fundamentals of natural science was written by Marx's close friend and collaborator between 1872 and 1882, but was published only in 1927. With the present translation it is available to English readers for the first time. The preface and the illuminating notes are the work of J. B. S. Haldane, the well-known biologist, who declares that he would have been "saved a certain amount of muddled thinking" had he known of the book earlier in his career. Engels's work naturally reflects the scientific knowledge of sixty years ago, but, as Mr. Haldane points out, curiously anticipates later discoveries. Like Marx, he had adopted the Hegelian laws of thought and believed that they offered a more reasonable explanation of the external world than could be attained either by "false philosophy" or a limited personal experience. Today the opening essays on heat and motion have little value, since they grew out of controversies which have been closed by the modern conception of energy. In his discussion of the nature of electricity, however, Engels was slowly moving toward the discovery of the electron, which was not completely analyzed until 1930. He also suggested at this point the line of research which was eventually to reveal the principles of radio transmission. The chapter on evolution traces the laborious process by which man has mastered nature, but Engels reminds the reader that even so "we belong to nature and exist in it." A determined reformer, he uses this slow conquest of nature to explain man's still slower grasp of social problems. (*E. L. A.*)

A History of the Romantic Movement in Spain. By E. Allison Peers. Cambridge University Press. 1940. 2 vol.

THIS work by Professor Peers of the University of Liverpool represents the fruit of twenty years' preparation. Scholarly and fully documented though it is, the clarity of the author's method recommends it to the general reader as well as to the special student. Professor Peers traces the romantic movement in Spanish literature from the middle of the eighteenth century to the middle of the nineteenth as it manifested itself in the Romantic Revival and in the Romantic Revolt. The former consisted of a return to the drama of Spain's Golden Age and to the early ballads and romances, the five-volume collection of romances by Augustín Durán giving a strong impetus to the movement. Influences emanated also from Germany through the Schlegels, from France through Victor Hugo and Chateaubriand, and from Great Britain through Sir Walter Scott. Professor Peers studies the Romantic Revolt from 1800 on, as it affected drama and both lyric and narrative poetry. He considers the works of Martinez de la Rosa, Mariano José de Larra, Bretón de los Herreros, and especially the Duque de Rivas; and, among the poets, the new life infused by José Zorrilla and José de Espronceda, as well as the unique influence of Byron. Then he shows the submergence of the purely romantic by the eclectic movement. However, the Romantic Revolt left traces upon contemporary literature long after the movement was spent. (*M. M.*)

A History of the Theatre. By George Freedley and John A. Reeves. Crown. 1941. 619 pp.

APPARENTLY exhaustive in scope, this survey of the drama embraces its entire history from ancient Egypt to the summer theaters. Mr. Freedley, the Head of the Theater Division at the New York Public Library, and his collaborator have fully utilized the wealth of material at their disposal, notably in the many reproductions of settings, portraits, play bills, and costumes. Despite their vast field, the authors present in surprising detail the evolution of Greek tragedy, the addition of native farce and resulting popularity of the Roman theater, and the medieval religious plays. They weave a colorful chronicle around the *commedia dell'arte*, Lope's sparkling career, the Elizabethan and Restoration stage, and the extravagant French school that stemmed from Corneille, Racine, and Molière to culminate in the formation of the first national theater, the Théâtre Français, in 1680. The actors' personalities, evolving stage design, important managers, and even contemporary political history receive full emphasis. The Hamburg National Theater played a revolutionary rôle in the period of Lessing, Goethe, Schiller, and the gloomy Kleist. Ibsen, of course, is the greatest modern force in drama, while Pushkin, Tolstoi, and especially Chekhov are sympathetically treated. The "theatrical spirit" of Ireland inspired Yeats to form the present Abbey Theater with Lady Gregory, Synge, and others. Under Stanislavski's stage direction and Nemirovitch-Danchenko's administration the Moscow Art Theater formulated its dynamic technique of group acting. The authors evaluate briefly the whole roster of contemporary English and American contributors led by Shaw and O'Neill. They also describe the religious and dance drama of the Orient. (*J. E.*)

Arena. By Hallie Flanagan. Duell, Sloan and Pearce. 1940. 475 pp.

THIS is a frank, human, and good-humored account of the struggles and successes of the Federal Theater, told by its former director. The principal task was to combine the employment of actors "on relief" with the artistic production of plays entertaining to a wide public. Unlike any other theatrical enterprise, the Federal Theater started with the expectation of paying wages to some thirteen thousand people. The author gives a detailed review of productions in the East, the South, the Middle and the Far West, each of which presented its peculiar regional problems. In many instances the aim was to present plays of indigenous interest in a particular locality. The acting of Paul Green's *The Lost Colony* on the island of Roanoke, where the events dramatized had originally taken place, is a case in point. The "living news-

papers," dramatic presentations of current events, were a complete novelty, while *Altars of Steel, Spirochete,* and *One-Third of a Nation* dealt with problems of the day. Yet the Federal Theater also gave miracle plays, a swing version of the *Mikado,* and such classics as Marlowe's *Dr. Faustus.* Boston, the author remarks, would have nothing controversial, political, or economic, but "liked the classics if richly mounted and well acted." Fourteen plays by Eugene O'Neill and nine by Bernard Shaw were in the repertoire, as both of these dramatists had entrusted their plays to the Federal Theater by preference. But the activities of the group aroused a good deal of criticism, and after a number of hearings by Congressional committees the Federal Theater — to the expressed regret of the President — was voted out of existence. (*M. M.*)

Choreographic Music. By Verna Arvey. Dutton. 1941. 523 pp.

The author, who is herself both a journalist and musician, has here attempted a survey of the whole field of music written for the dance, from primitive times to the present day. The first seventy-odd pages cover tribal ceremonials, ancient music in Greece, India, Egypt, and the western hemisphere, the carols and dances of the Middle Ages, and folk dances. The real narrative begins with the formal French and Italian ballet of the late sixteenth century. The development of separate dance suites in the hands of composers like Bach led gradually to the introduction of sarabandes, gavottes, and minuets in sonatas and finally in symphonies; so that much of the book discusses dance rhythms in abstract music as well as compositions written specifically for dancing. During the nineteenth century, as the author demonstrates, opera ballet assumed an impressive importance. Miss Arvey's best chapters are those on the modern dance and such problems as percussion accompaniments and the interrelation of dance and music, which she understands from her own experience as a dance accompanist. It is a pity that her style is somewhat insipid, and that the first half of the book so often degenerates into a mere catalogue of "So-and-so wrote . . ." Nevertheless, the subject is an interesting one, and the work will undoubtedly be useful to students and teachers alike. (*H. McC.*)

The Life of Richard Wagner, 1859–1866. By Ernest Newman. 1941. 569 pp.

Mr. Newman's life of Wagner has been regarded as the definitive biography practically since the publication of the first volume in 1933, and praise at this late date seems almost superfluous. Yet this third instalment, covering the years from 1859 to 1866, is if anything more brilliant than its predecessors; and when one considers that the text was finished in the spring of 1940, and the proof read during a series of air raids, one's admiration for Mr. Newman's scholarship increases. Meticulous, as always, in matters of fact, he has still extracted from these seven tempestuous years in Wagner's career the full sense of the tension and excitement which must have infused them. In 1859 the composer began to revise *Tannhäuser* for production at the Paris Opéra, with the expanded Venusberg scene. The actual performance took place in 1861, in the face of a storm of whistles and cat-calls which made one of the scandals of musical history. The following year came the final break with Minna. Wagner's affairs were at a desperately low ebb when the young Ludwig II sent his secretary in search of the man whose prose works and compositions had already fascinated him. Mr. Newman's study of the "mad king" — whose sanity he vigorously defends — is, indeed, the finest of a group of minor portraits. The next years saw the first production of *Tristan,* at Munich, the almost-completion of *Die Meistersinger,* and much work on the music of the *Ring,* the libretto of which had been published in 1864. During this period, too, the relation between Wagner and Cosima von Bülow was finally clarified, and the volume closes with an admirably-balanced discussion of the part played by von Bülow and the king in the situation. (*H. McC.*)

Library Notes

Venetian Lauds with Woodcuts

LAUDE Devotissime et Santissime by Leonardo Justiniano (or Giustiniano) [**G.406.67], printed at Venice by Bernardino Vidali in September 1517, has a singular charm in both the text and the illustrations.

Leonardo Justiniano — poet, humanist, and ardent bibliophile — was born in 1388 of a patrician family. He was a younger brother of Lorenzo Justiniano, bishop and later patriarch of Venice, who was canonized at the end of the seventeenth century. Leonardo studied philosophy at Padua, and then entered the service of the Venetian Republic. His early poetry was amorous, perhaps too much so to comport with the dignity of an official; but under the influence of his saintly brother, he turned soon to devotional themes. Toward the end of his life he became blind, and died at the age of fifty-eight.

The volume consists mostly of Italian rhymed "lauds" or prayers. However, the collection includes also a paraphrase of the Creed; poems in praise of various saints; lamentations of Christ and the Virgin, and a long "Prayer of Francisco Petrarch, Poet Laureate." They are all truly lyrical and have, with the even greater intimacy of the vernacular, the appeal of the medieval Latin hymns.

The text was first printed at Vicenza in 1475, and appeared for the first time at Venice in 1483. The attraction of the 1517 edition lies in the thirty-three woodcuts. The book opens with a full-page Crucifixion, cut in the studio of L. A. Giunta. The illustrations of the text are smaller. A Pietà, repeated twice, was taken from St. Bonaventura's *Devote Meditationes* of 1490; and several other cuts had appeared previously in a 1504 edition of Voragine's *Legendario de Sancti*. These latter, according to Prince d'Essling, are of French origin. The same authority states that the curious picture of Saint Mary Magdalene, behind whom walks a monk with a rosary, and a Mass of St. Gregory were not cut by Venetian artists. By far the most delicate workmanship distinguishes the series of very small cuts first designed, as has been suggested, for a liturgical book. M. M.

The Man of Feeling

FORGOTTEN novels, once the rage, have still a lively interest; for they show what ordinary people liked and admired, unhampered by critical inhibitions. Not always ordinary people, either. Few readers of today, for instance, would waste a tear on Henry Mackenzie's *The Man of Feeling,* published anonymously in 1771 [*A.5433S.2]. And yet Robert Burns wore out two copies of the book, valued it "next to the Bible," and wept copiously over the essays which Mackenzie contributed to the *Lounger;* while Scott, writing his modest dedication of *Waverley,* addressed it to "our Scottish Addison."

The story itself is very simple — merely the random experiences of a young man "of more than usual sensibility." "Some of the incidents I had a certain degree of share in myself," wrote Mackenzie in his reminiscences, and later called it "a real picture of my London adventures." Poor innocent affectionate Harley, the hero, is an easy mark for every beggar, card sharper, and hard luck story in town. He tortures himself by going to visit Bedlam, that grisly asylum which was for coarser minds one of the city's sights; and his bent for "honest" faces makes him the laughing-stock of his fashionable companions. At last, believing that his love for the beautiful Miss Walton is hopeless, he goes into a decline, and dies in an affecting scene which closes the book.

Obviously Mackenzie was steeped in the sentimental style of Sterne and Rousseau, which then vied in popularity with the novel of mystery and terror. Nevertheless, though he was known as "the Man of Feeling" for the rest of his life, he seems actually to have been nothing of the sort. A practical person, with much influence in the world of letters, he was among the first to praise Burns, Byron, and Scott, and was chairman of the committee appointed

to investigate the bogus "poems of Ossian." His house, Lord Cockburn writes, was one of the pleasantest in Edinburgh; and Cockburn adds the astonishing comment that his thin "kiln-dried" face had "something when seen in profile, of the clever wicked look of Voltaire." H. McC.

The Toilette of a Lady

THE Library is fortunate in acquiring a typical French illustrated book of the pre-Revolutionary eighteenth century, *Les Quatre Heures de la Toilette des Dames* [A.2867.1] by de Favre, which was printed in Paris in 1779. It is a quarto of 84 pages, and the Library's copy is in the original marbled paper covers, with the margins entirely uncut.

The work is an "amorous poem in four cantos," as the author, a member of the Literary Society of Metz, designates it on the title-page. It is dedicated to the Princess de Lamballe, superintendent of the Queen's household and a patroness of the arts. The princess was one of the most tragic figures of the French Revolution. A devoted friend of Marie Antoinette, she attached herself to the royal family during their imprisonment and so became herself a victim of the mob. Ruffians dragged her from her prison, brutally massacred her, cut off her head, and carried it, spiked on a lance, through the Paris streets and to the prison of the horrified king and queen.

But the charming book dedicated to the Princess ten years before the upheaval belongs entirely to the gay world of Rococo. The four narrative poems, appropriate to the hours of the day in which a lady attends to her beautification, re-tell in sensuous and flattering verses stories of classical mythology — first the tale of Cupid and Psyche, then those of Diana and Scamander, Europa, who adorns herself with the cosmetics of Juno, and finally Apollo and Thetis.

The illustrations and decorations, which surpass the poems in breathing the spirit of the time, are all the work of Pierre Thomas Leclerc, a portrait painter and one of the leading fashion designers of the period. Various engravers rendered these designs with delicacy and precision. J. Le Roy executed the title-page, as also the illustration to the first poem, representing an eighteenth-century Psyche parting the curtains of her canopied bed. Louis Le Grand engraved the scene of Diana on the river-bank; Halbou, the one showing Europa with her attendants in a sumptuous interior; and Patas, the last depicting the meeting of Thetis and Apollo. A striking vignette after one poem is surmounted by the elaborately coiffed and plumed head of a lady. It has been suggested that it represents the Princess de Lamballe. Certainly, as the bibliographer Henry Cohen remarked, the detached head impresses one as strange in view of the Princess's tragic end. M. M.

New Periodicals in the Library

THE Library has recently placed subscriptions for a number of periodicals not previously on its list. The following notes, written by members of the Periodical Room Staff, indicate a few which are of special importance.

One of the newest and most interesting is *Common Ground* (begun in September 1940), a quarterly published by the Common Council for American Unity, aided by a grant from the Carnegie Corporation of New York. Edited by Louis Adamic, himself a first-generation American, it aims to further the cause of American unity by giving a picture of the racial and cultural situation in this country and the problems which arise from the meeting of peoples of more than sixty different racial, national, and religious origins. It seeks to preserve the best in each background; to show the common beliefs and aims of all; and to foster the early settlers' ideal of freedom and individual rights within the common governmental unit. Among the contributors are Mary Ellen Chase, Van Wyck Brooks, Robert M. Hutchens, Younghill Kang, Arthur Schlesinger, and John Fante. There are also departments entitled "Organizations and Their Work," "Schools and Teaching," "From the Immigrant Press," and "The Bookshelf," which includes lists of children's books.

Beginning with January 1941 the Library has renewed its subscription

to the *Dalhousie Review,* which had to be dropped in 1935. This review began in April 1921, to supersede in a measure the *University Magazine.* During its first few years it gave much space to the problems of reconstruction after the World War. It has, however, always been a medium of intellectual exchange, devoting itself largely to the cultural life of Canada. Today it contains articles on world politics, political science, belles-lettres, history, and religion. It has also selected digests of articles from other periodicals and reviews of important books. The contributors on the whole are Canadian; but each issue features an article by some figure internationally known.

Common Sense, now in its tenth volume, started with rather liberal, if not definitely leftist, tendencies. It has somewhat departed from its early desire to organize a new political movement which should, "resting upon the great majority of the people, be able to successfully challenge the two old parties of special privilege," and from its belief "that a system based on private profit can no longer serve the general welfare." It now more modestly states that it is "a monthly magazine of positive social action devoted to the elimination of war and poverty through democratic planning for abundance." Edited by Alfred M. Bingham and Selden Rodman, it numbers among its contributors Charles A. Beard, Carleton Beals, Stuart Chase, John Dos Passos, Archibald MacLeish, and Upton Sinclair. Articles deal with world affairs, and there are sections for current events, letters from readers, and reviews of books, periodicals, and pamphlets. A late addition is a poll on public affairs.

Another indication of growing political consciousness in America was reflected in the appearance in February 1939 of a new publication entitled the *Journal of Politics.* Issued quarterly, in cooperation with the University of Florida, by the Southern Political Science Association, it is designed as a successor to the *Proceedings* of that organization, and it is primarily concerned with the furthering of research in the field of political science. Contributions are under the supervision of editors who are specialists in the various divisions of the subject. Each issue contains four major articles, reviews of new literature, and minor notes.

Philosophic Abstracts is a quarterly review of philosophical books in the form of brief excerpts and synopses from 25 to 1000 or more words. For periodical articles, it limits itself to a listing of author, title, and source. It is international in scope; the abstracts, however, are in English, and their stated purpose is "to present English-speaking philosophy departments and libraries with a bibliography of essential philosophic literature and to give them an opportunity to keep abreast of the principal philosophic theories as presented by their respective authors." Although it does not pretend to any such indexing function as is performed by *Biological Abstracts,* it does supplement the work of the various journals and makes accessible a vast amount of material that could not otherwise be reached.

Also in the digest classification is the *Science Digest,* a monthly which has been issued in two volumes a year since 1936. Each copy is based on examination of over three hundred journals and scores of books, for news of scientific developments. It thus furnishes to those interested a ready means of keeping up with progress being made on all scientific fronts.

Lectures at the Library

DURING March the following free lectures will be given in the Lecture Hall of the Central Library:

The Social Drama of Our Age. Professor Robert E. Rogers. (Drama League Course.) 3.30 Sunday, March 2.

Beauty Spots in England and France. Ernest Dudley Chase. Illustrated with slides and moving pictures. 8.00 Monday, March 3.

English Mediaeval Architecture. Frederick T. Persons. Illustrated with colored slides. 8.00 Thursday, March 6.

The Far East and the Reconstruction of World Peace. G. Nye Steiger. 3.30 Sunday, March 9.

Jataka Tales. Retold by Nora Isabel Shaw. Art Exhibition of work by members of the Club and others. (Boston Ruskin Club.) 3.00 Monday, March 10.

Adventure in the National Parks. Max K. Gilstrap, Ranger Naturalist, National Park Service. (Brookline Bird Club Course.) 8.00 Monday, March 10.

Colorful and Characteristic Scenes Down South. H. Harding Hale. Illustrated with slides and moving pictures. 8.00 Thursday, March 13.

Grand Canyon of the Colorado. R. A. Kirkpatrick. Illustrated with colored slides. (Field and Forest Club Course.) 8.00 Thursday, March 20.

Romance of Candy. Walter H. Belcher, Managing Director of the New England Manufacturing Confections Association. 3.30 Sunday, March 23.

Quebec — The Radiant Rockies and Alaska. Courtesy of the Canadian Pacific Railway. Illustrated in color. (Boston Ruskin Club Program.) 3.00 Monday, March 24.

Color, Composition and Design of Massachusetts Gardens. Helene Boll. Illustrated with colored slides. 8.00 Monday, March 24.

New England at Play. Dan Stiles. Illustrated with colored moving pictures. 8.00 Thursday, March 27.

What Does One's Face Reveal? Eleanor S. Rossner, portrait artist. Illustrated with portrait sketches. 3.30 Sunday, March 30.

Recitals at the Library

DURING March the following free recitals will be given in the Lecture Hall of the Central Library:

Concert of Chamber Music. Einar Hansen, violinist. With assisting artists. 8.00 Sunday, March 2.

Concert. Massachusetts State Federation of Women's Clubs Choral Society. George Sawyer Dunham, conductor; Alice Girouard, accompanist. 8.00 Sunday, March 9.

Vocal and Pianoforte Recital. Evelyn M. Duncanson, soprano; Helen Canterbury, pianist. 3.30 Sunday, March 16.

Program of Chamber Music. Arranged by Paul Hastings Allen, composer and pianist. 8.00 Sunday, March 16.

Concert. Lincoln Symphony Orchestra. Edward Siegel, conductor. 8.00 Sunday, March 23.

Song Recital. Beatrice Sawyer, mezzo-soprano; Evelyn Cross, lyric soprano; John Hardy, baritone; Beatrice Vinal, accompanist. 8.00 Sunday, March 30.

The Lowell Lectures

DURING March the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

Naval Strategy. Herbert Rosinski, Ph.D., formerly Professor at the German Naval Academy. *First Lecture:* "Geographical Basis of Man's Use of the Sea and of Naval Strategy." 5.00 Monday, March 3. *Second Lecture:* "The Fundamental Problems of Naval Warfare." 5.00 Thursday, March 6. *Third Lecture:* "Early Attempts at a Solution of these Problems in Classical and Medieval Times." 5.00 Monday, March 10. *Fourth Lecture:* "The Evolution of Naval Strategy in Modern Times, Culmination in Wars against the French Republic and Napoleon." 5.00 Thursday, March 13. *Fifth Lecture:* "The Renaissance of Naval Strategy in the Age of Imperialism. Mahan. The Strategy Issue in the Anglo-German Naval Rivalry." 5.00 Monday, March 17. *Sixth Lecture:* "Naval Strategy in the World War. The Submarine." 5.00 Thursday, March 20. *Seventh Lecture:* "The Evolution of Naval Strategy between 1929 and 1939. The Coming of Air Power. Pacific in Contrast to Atlantic Strategy." 5.00 Monday, March 24. *Eighth Lecture:* "Sea Power and Naval Strategy in the Present War." 5.00 Thursday, March 27.

An Economic Interpretation of Our Time. Joseph A. Schumpeter, Dr. Jur., Ph.D., Professor of Economics in Harvard University. *First Lecture:* "The Economic and Political Structure of Modern Society." 8.00 Tuesday, March 4. *Second Lecture:* "Success and Failure in the Adjustments of 1919–1929." 8.00 Friday, March 7. *Third Lecture:* "The Impact of the World Crisis." 8.00 Tuesday, March 11. *Fourth Lecture:* "Investment, Unemployment, and Planning during the Thirties." 8.00 Friday, March 14. *Fifth Lecture:* "The Role of Fiscal and Monetary Policies." 8.00 Tuesday, March 18. *Sixth Lecture:* "The Falling Birth Rate." 8.00 Friday, March 21. *Seventh Lecture:* "International Relations." 8.00 Tuesday, March 25. *Eighth Lecture:* "The Possible Consequences of Recent Events for the United States." 8.00 Friday, March 28.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Bibliography. Libraries	*Geography*	*Poetry*
Biography	*History*	*Politics & Government*
Business	*Language*	*Psychology*
Children's Books	*Law*	*Public Speaking*
Drama. Stage	*Local History*	*Religion. Theology*
Economics	*Medicine. Hygiene*	*Science*
Essays. Literature	*Music*	*Sociology*
Education	*Navigation*	*Sport*
Fiction	*Periodicals*	*Technology*
Fine Arts	*Philosophy. Ethics*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.

The symbol = following a title indicates that the work is a gift to the Library

Bibliography. Libraries

Cecil, Henry L., and William A. Heaps. School library service in the United States; an interpretative survey. Wilson. 1940.

Grinstead, S. E. A select, classified, and briefly annotated list of two hundred fifty books by or about the negro, published during the past ten years. Nashville, Tenn., Fisk Univ. Library. 1939. [42] pp. B.H.792.56

Historical records survey, Southern California. Inventory of the Bixby collection in the Palos Verdes library and art gallery. Prepared by the Southern California historical records survey project. Division of professional and service projects. Works projects administration. Los Angeles, Cal. 1940.

Jones, Frank Nicholas, *compiler*. An index to the persons commemorated by inscriptions or works of art in the central library building of the Boston Public Library. Boston Public Library. 1939. 70 pp.
B.H.Cage=4061.03–92

Medina, Jose Toribio, *1852–1930*. La imprenta en México (1539–1821). Santiago de Chile. 1908–1912. 8 v. *D.180.32

Randall, William Madison, *editor*. The acquisition and cataloging of books. Univ. of Chicago. [1940.]

Stillwell, Margaret Bingham, *editor*. Incunabula in American libraries; a second census of fifteenth-century books owned in the United States, Mexico, and Canada. Bibliographical Society of America. 1940. *Q.60.31

Waples, Douglas, *and others*. What reading does to people. Univ. of Chicago. [1940.]

Biography

Single

Considine, John Joseph. When the sorghum was high. Longmans, Green. [1940.]
"A narrative biography of Father Gerard A. Donovan, of Pittsburgh, Pennsylvania, a Maryknoll missioner slain by bandits in Manchukuo."

Dempsey, Martin. John Baptist de La Salle; his life and his institute. Bruce. [1940.]
The life of the founder of the Institute of Christian Brothers (1651–1719) and a history of the Institute through the death of Brother Philip, Superior, in 1874.

Graf, Oskar. The life of my mother. Howell, Soskin. [1940.]

Magaret, Helene. Father De Smet; pioneer priest of the Rockies. Farrar & Rinehart. [1940.]

Smith, T. V. Lincoln: living legend. Univ. of Chicago. [1940.]

Collective

De Ford, Miriam Allen. Who was when? A dictionary of contemporaries. Wilson. 1940.
B.H. General Reference Desk

Hort, Gertrude M., *and others*. Three famous occultists. McKay. 1940.
Dr. John Dee, by G. M. Hort; Franz Anton Mesmer, by R. B. Ince; Thomas Lake Harris, by W. P. Swainson.

Preston, Wheeler. American biographies. Harper. [1940.] 1147 pp. B.H.374.10

Memoirs. Letters

Belmont, Perry. An American democrat; the recollections of Perry Belmont. Columbia Univ. 1940.

Bridges, Robert Seymour, *1844–1930.* Correspondence of Robert Bridges and Henry Bradley, 1900–1923. Clarendon. 1940.

Kaplan, Simon. Once a rebel. Farrar & Rinehart. [1941.]

Masefield, John. Some memories of W. B. Yeats. Macmillan. 1940.

Morris, Walter. American in search of a way. Gloversville, N. Y. 1940.
Extracts from the author's notebook which reflect chiefly his reactions to political problems of the day. Mimeographed.

Palmer, Alice Freeman. An academic courtship; letters of Alice Freeman and George Herbert Palmer, 1886–1887. Harvard Univ. 1940.
Introduction by Caroline Hazard.

Zuckmayer, Carl. Second wind. Doubleday, Doran. 1940.
Memoirs of a noted German playwright, which include the time of the first World War, artistic life in Berlin under the German Republic, and life in an Austrian village. The author is now living in exile in the Vermont country. Introduction by Dorothy Thompson.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Allen, Henry J. Venezuela; a democracy. Doubleday, Doran. 1940. 289 pp. NBS

American bar; a biographical directory of the leading lawyers of the United States and Canada; 23d annual edition. Minneapolis, Fifield. [1940.] 1220 pp. **K3.A52

Armaments year-book; general and statistical information; 15th year. 1939/40. [Geneva. 1940.] 396 pp. **UA15.A72

Blaisdell, Donald C. Government and agriculture; the growth of Federal farm aid. Farrar & Rinehart. [1940.] 217 pp. NBS

Burns, Arthur E., and Donald S. **Watson.** Government spending and economic expansion. American Council on Public Affairs. [1940.] 176 pp. NBS

Burt, F. Allen. American advertising agencies; an inquiry into their origin, growth, functions and future. Harper. [1940.] 22 pp. NBS

Dipman, Carl W., and John E. **O'Brien.** Self-service and semi-self-service food stores. New York, Progressive Grocer. [1940.] 367 pp. **HF4090.Z5F49

Follett, Ben B. Careers in aviation. Boston, Waverly House. 1940. 254 pp. NBS

Fraser's Canadian trade directory; 9th edition. Montreal, Fraser Pub. Co. [1941.] **T12.F84

Hat Life year book, 1941. New York, Hat Life. [1941.] 216 pp. **TS282.H36

Hawkins, Everett D. Dismissal compensation; voluntary and compulsory plans used in the United States and abroad. Princeton University. 1940. 390 pp. NBS

Howe, Quincy. The news and how to understand it; in spite of the newspapers, in spite of the magazines, in spite of the radio. Simon and Schuster. 1940. 250 pp. NBS

Hunter, Estelle B. Personality development; a practical self-teaching course. Better-Speech Institute of America. [1939.] 5 v. NBS

Interavia ABC 1939. The international directory of aviation. Geneva. 1939. 1243 pp. **TL512.I61

Kaylin, Edward, and Alan A. **Wells.** Simplified sales promotion for retailers. National Retail Dry Goods Ass'n. [1940.] 176 pp. NBS

Kirshbaum, Louis. America's labor dictators. Industrial Forum Publications. [1940.] 158 pp. NBS

Kohn, Hans. Not by arms alone; essays on our time. Harvard. 1940. 156 pp. NBS

Lowry, Stewart, *and others.* Time and motion study and formulas for wage incentives; 3d edition. McGraw-Hill. 1940. 432 pp. NBS

Macdonald, John H. Controllership; its functions and technique, prepared for The Controllers Institute of America. [New York, Controllers Inst. of America. 1940.] 134 pp. NBS

1941 Sheldon's jobbing trade and city offices, containing jobbers in dry goods, notions, men's, women's and children's wear, etc. New York, Phelon. 1940. 440 pp. **TS1763.S54

1941 Sheldon's retail trade of the United States, listing department, dry-goods and specialty stores. New York, Phelon. 1940. 1207 pp. **HD9950.S54

Notion and novelty review. Annual directory number. November, 1940. New York, Haire Pub. Co. 1940. 200 pp. **TS2301.N5N91

Printing trades blue book. Metropolitan edition. Greater New York and New Jersey, 1941; 26th annual edition. New York, Lewis. 1941. 663 pp. **Z119.P95m

Rippy, J. Fred. The Caribbean danger zone. Putnam. [1940.] 296 pp. NBS

Roosevelt, Nicholas. Venezuela's place in the sun; modernizing a pioneering country. Round Table Press. 1940. 88 pp. NBS

Salvation army year book, 1941. London. [1941.] 176 pp. **HV4330.S18

Singer, H. W. Unemployment and the unemployed. Chemical Pub. Co. 1940. 152 pp. NBS

Social work year book, 1941. Russell Sage Foundation. 1941. 793 pp. **HV35.S67

Woolfson, Abraham P. M day; banking and finance. Cambridge, Mass., Brady Pub. Corp. 1940. 116 pp. NBS

Children's Books

Angelo, Valenti. Paradise Valley. Viking. 1940. Illus. yA584p
Everyday experiences of a small Mexican boy who lived in a railroad caboose just outside a small Nevada town.

Bacon, Josephine. Door in the closet. Viking. 1940. Illus. yB1285d
When the magic door opened it revealed a strange and wonderful world to three adventure-loving girls.

Becker, May L. Introducing Charles Dickens. Dodd, Mead. [1940.] 250 pp. y92D548b
An appealing and authentic biography in which Dickens lives again in a retelling of his life and how his books came to be.

Carr, Mary Jane. Young Mac of Fort Vancouver. Crowell. 1940. Illus. yC311y
Life and adventure of a young boy in the North country during the early days of the Hudson Bay Company.

Cormack, Maribelle and W. P. Alexander. Last clash of Claymores. Appleton-Century. 1940. Illus. yC811La
One of the most daring adventures of all time — the valiant effort of Prince Charles to win the throne of England with his pitifully small band of loyal men.

Crawford, Phyllis. Walking on gold. Messner. [1940.] Illus. yC8994w
Peck Woods's adventures on the southern route to California in 1849.

De Angeli, Marguerite. Thee, Hannah! Doubleday, Doran. 1940. Illus. yD284t
Vanity made this Quaker girl desirous of fancy bonnets and frills until she realized that her staid Quaker bonnet helped her save a runaway slave.

Friskey, Margaret. Seven diving ducks. McKay. [1940.] Illus. yF917s
An amusing picture book.

Gallagher, Louis Barnes. Frills and thrills. Dodd, Mead. 1940. Illus. yG1623f
How a talented young girl venturing into the business world rose rapidly from a mannequin to become a famous fashion designer.

Gay, Zhenya, and P. Crespi. Manuelito of Costa Rica. Messner. [1940.] Illus. yG285m
The gay adventures of a small boy who visited the city, won the ox-cart parade, and had a very festive Christmas.

Gill, Richard C., and Helen Hoke. Paco goes to the fair. Holt. [1940.] Illus. yG475p
How a small boy of far-away Ecuador finally achieved his great wish — a "knife-which-folds."

Hurd, Edith T. Engine engine number nine. Lothrop. [1940.] Illus. y385H959
A book for young children about engines written and illustrated in a very clear and simple style.

Johnson, Robert E. Flight seven. Dodd, Mead. 1940. yJ684f
A wealth of information about aviation training schools is woven into this career story of two air-minded boys.

McMurtrie, Douglas C. Wings for words. Rand, McNally. 1940. Illus. 175 pp. y655M168
Against a romantic medieval background the author relates the fascinating life story of Johann Gutenberg and his great invention.

Meigs, Cornelia. Call of the mountain. Little, Brown. 1940. Illus. yM512ca
Against the rugged background of Vermont in 1830 is unfolded the courageous story of a young boy who braved the loneliness of a mountain farm to win his livelihood.

Miller, Blaine, and Dupont Miller. Bob Wakefield's flight log. Dodd, Mead. 1940. yM6478bf
Bob Wakefield flies again — to Alaska and the Southern Pacific.

Nolan, Jeannette C. Gay poet: story of Eugene Field. Messner. 1940. Illus. 260 pp. y92F453n
The story of the poet's life told in colorful, narrative form.

Renwick, James, and Marion Renwick. Tommy carries the ball. Scribner. [1940.] Illus.
In which Tommy learns to play football. yR413t

Turnbull, Agnes Sligh. Elijah, the fishbite. Macmillan. 1940. Illus. yT942e
How a small and mischievous kitten found a good home and friends in spite of his many pranks.

Turner, John Stebbins. Let's start a stamp collection. Stokes. [1940.] Illus. 152 pp. y38T948
This introduces a fascinating hobby and tells how to build a worth-while stamp collection.

Wheeler, Opal, and Sybil Deucher. Edward McDowell. Dutton. [1940.] Illus. 144 pp. y92M138w
An appealing biography for younger children of a great American composer, containing many of his musical scores.

Wilder, Laura Ingalls. Long winter. Harper. [1940.] Illus. yW6731Lo
The experiences of the Ingalls family during one severe winter in Dakota.

Yates, Elizabeth. Quest in the North-land. Knopf. 1940. yY31q
The adventures of two children whose mountain climbing and horse-back riding took place in the unique land of Iceland.

Drama. Stage

Anderson, Maxwell. Journey to Jerusalem; a play in three acts. Washington, Anderson House. 1940.

Disher, Maurice Willson. Music hall parade. Scribner. 1938. *T.96.394

Feibleman, James. In praise of comedy. Macmillan. 1939.

Flanagan, Hallie. Arena. Duell, Sloan and Pearce. [1940.]
A history of the Federal Theatre and the author's part in its development.

Harbage, Alfred. Cavalier drama. Modern Language Ass'n of America. 1936. 302 pp. B.H.711.20=PR678.C3H3
"An historical and critical supplement to the study of the Elizabethan restoration stage."

Hart, Moss, and George S. Kaufman. George Washington slept here; a comedy in three acts. Random House. [1940.]

Ryerson, Florence, and Colin Clements. Winnie Weeks; a book of monologues. Baker. [1940.]

Wittler, Clarence J. Some social trends in WPA drama. Catholic Univ. of America. 1939.

Economics

American tobacco company. The American tobacco company and its service to the public. [New York? 1940?] 9338.418A3

Berle, Adolf Augustus, *Jr.* New directions in the new world. Harper. 1940. 9330.173A307

Bonbright, James Cummings. Public utilities and the national power policies. Columbia Univ. 1940. 9381.0973A97

Bureau of national affairs, inc. Commemorating a decade of the United States patents quarterly, 1929–1939. Washington. 1940. Patent Room 17.27

Childs, John F., and Francis Woodbridge. A practical introduction to public utility security analysis. Barron's Pub. Co 1940. 9381.0973A100

Condliffe, John Bell. The reconstruction of world trade; a survey of international economic relations. Norton. [1940.]
9382.A58

Dipman, Carl W., and John E. O'Brien. Self-service and semi-self-service food stores. Progressive Grocer. [1940.]

Feis, Herbert. The changing pattern of international economic affairs. Harper. 1940.
9330.1A407

Hoagland, Henry Elmer. Real estate principles. McGraw-Hill. 1940. 9333.3A88

Holden, Arthur Cort. Money in motion. Harper. [1940.] 9332.A170

Johnsen, Julia E., *compiler*. Interstate trade barriers. Wilson. 1940. 5598.319.14 No.2

Kaylin, Edward, and Alan A. Wells. Simplified sales promotion for retailers. National Retail Dry Goods Ass'n. [1940.]

Loring, Augustus Peabody. A trustee's handbook. 5th edition. Revised and enlarged by Mayo Adams Shattuck. Little, Brown. 1940. 9347.6A9

Maule, Frances. Selling — a job that's always open. Funk & Wagnalls. 1940.

Munk, Frank. The economics of force. Stewart. [1940.]

Scherman, Harry. The real danger in our gold. Simon and Schuster. 1940.
9332.42A74
"How the job you have, the business you are in — and your whole future — are imperiled by the government's gold at Fort Knox."

Scott, Louise Hollister. Income management for women. Harper. 1940. 9339.4A53

Stephenson, Gilbert Thomas. Trust business in common law countries. American Bankers Ass'n. 9347.6A8

Tillman, Carroll. What peace will bring to the American investor. The Tillman survey August, 1940. Boston, Economic Publications. 1940.

Whitmore, Eugene. Helping people buy. Dartnell Corp. [1940.]
"The most important things a salesman can do to get ahead."

Education

Cross, Tom Peete, *and others*. Achievement. Ginn. [1939.]
Contains questions and exercises to test and promote good reading.

Freyn, Hubert. Chinese education in the war. Shanghai, Hong Kong. 1940.
Prepared under the auspices of the Council of International Affairs, Chungking.

Heaton, Kenneth L., *and others*. Professional education for experienced teachers: the program of the summer workshop. Univ. of Chicago. [1940.]

Hegge, Thorleif G., *and others*. Remedial reading drills. Ann Arbor, Michigan. Wahr. 1940.

Koos, Leonard V., *and others*. Administering the secondary school. American Book Co. [1940.]

University of Nebraska. Abstracts of doctoral dissertations. Lincoln, Nebraska. 1940.

Melzer, Arnold E. High school forensics. Wilson. 1940.

Miller, Alice Duer, and Susan Myers. Barnard college; the first fifty years. Columbia Univ. 1939.

Essays. History of Literature

Boynton, Percy Holmes. America in contemporary fiction. Univ. of Chicago. 1940.
Includes chapters on Hergesheimer, Cabell, Sherwood Anderson, Dreiser, Willa Cather, Sinclair Lewis, Thomas Wolfe, John Steinbeck, and others.

Daiches, David. Poetry and the modern world; a study of poetry in England between 1900 and 1939. Univ. of Chicago. [1940.]

Emerson, Ralph Waldo, *1803–1882*. The complete essays and other writings of Ralph Waldo Emerson; edited, with a biographical introduction by Brooks Atkinson. Modern Library. [1940.]

Ferré, André. Géographie de Marcel Proust. Paris. [1939.]

Huxley, Aldous L. Words and their meanings. Los Angeles, Ward Ritchie Press. [1940.]

Irving, William Henry. John Gay. Duke Univ. Press. 1940.

Jonas, Leah. The divine science. Columbia Univ. 1940. 4558.331
"The aesthetic of some representative seventeenth-century poets."

Marriott, *Sir* John Arthur Ransome. English history in English fiction. Dutton. 1941.

Shuster, George Nauman. The English ode from Milton to Keats. Columbia Univ. 1940. 4558.330

White, Newman Ivey. Shelley. Knopf. 1940. 2 v.

Wildman, John Hazard. Anthony Trollope's England. Brown Univ. 1940.

Fiction

New fiction is to be obtained in the Open Shelf Room

Bailey, H. C. The bishop's crime. Doubleday, Doran.

Baldwin, Faith. And new stars burn. Farrar & Rinehart.

Blythe, LeGette. Alexandriana. Harrisburg, Pa., Stackpole Sons. [1940.] 445 pp.
PZ3.B6296AL

Caldwell, Taylor. The earth is the Lord's. Scribner.
A story about Ghengis Khan.

Capek, Karel, *1890–1938*. The first rescue party, a novel translated by M. & R. Weatherall. Macmillan. 1940 277 pp.
. PZ3.C1695Fi

Clements, E. H. Bright intervals. Dutton.

Craig, George. Widow by courtesy. Arcadia.

Farrell, James T. Father and son. Vanguard. [1940.] *PZ3.F2465 Fat

Fitzsimmons, Cortland The evil men do. Stokes.

Gibbs, Philip. Sons of the others. Doubleday, Doran.
A narrative of the present war.

Gregory, Jackson. The far call. Dodd, Mead.
A story of stage coach days and gold hunting in California.

Hemingway, Ernest. For whom the bell tolls. Scribner. 1940. 4, 471 pp. *PZ3.H3736 Fo

Hutchinson, A. S. M. He looked for a city. Duell, Sloan & Pearce.
Life in an English village at the time of the first World War.

Lawrence, Josephine. No stone unturned. Little, Brown.

Lockridge, Frances, and Richard Lockridge. Murder out of turn. Stokes.

Maurois, André. Fatapoufs and Thinifers. Holt. [1940.] *A.5740.1
A fantastic story for children.

Monsarrat, Nicholas. This is the schoolroom. Knopf. 1940.. *PZ3.M7573 Th

Montgomery, Ione. The golden dress. Crime Club.

Niles, Blair. East by day. Farrar & Rinehart.
Deals with slavery in the 1830's.

O'Connor, Frank. Dutch interior. Knopf. 1940. 3–276 pp. PZ3.O 1744 Du

Painter, Eleanor. Spring symphony. Harper.
A love story of Robert Schumann and Clara Wiek.

Rhode, John. Death at the helm. Dodd, Mead.
A mystery story.

Saroyan, William. My name is Aram. Harcourt, Brace.
Fourteen short stories of Armenian and Syrian life.

Sedgwick, Ellery, and Harry A. Domincovitch, *editors*. Novel and story, a book of modern readings. Little, Brown. 1939. 4, 666 pp. PZ1.S444 No

Short, Luke. Dead freight for Piute. Doubleday, Doran.
A Western story.

Simenon, Georges. Maigret to the rescue. Harcourt, Brace.
A mystery story.

Slade, Caroline. The triumph of Willie Pond. Vanguard. [1940.] 5, 370 pp. *PZ3.S6303 Tr

Varble, Rachel M. A time will come. Doubleday, Doran.
A story of feminist interest taking place at the beginning of the present century.

Warren, Lella. Foundation stone. Knopf. 1940. 6, 754 pp. *PZ3.2532 Fo

Wilder, Robert. God has a long face. Putnam. [1940.] 5, 461 pp. PZ3.W6466 Go

Williams, William Carlos. In the money; White mule—part II. Norfolk, Conn., New Directions. [1940.] 382 pp. *PZ3.W67667 In

Woodhouse, P. G. Quick service. Doubleday, Doran.

Yates, Dornford. Shoal water. Putnam.

Fine Arts

Architecture

Aldrich, Amey. Villa Aurelia. Rome. 1938 8116.05–102

Buckler, John Chessell, *1793–1894*. Sixty views of endowed grammar schools, from original drawings. London, Hurst. 1827. *8112.09–16

National cathedral association. A view book of Washington cathedral, with many illustrations in full color. Washington. 1940. 8104.02–961

Wright, Frank Lloyd. An organic architecture: the architecture of democracy. London. L. Humphries. 1939. *8094.07–983

Crafts

[Hullebroeck, Adolphe.] Histoire de la tapisserie à Audenarde, du XVe au XVIIIe siècle. [Audenarde. 1938.] *8188.04–271

Mills, Winifred H., and Louise M. Dunn. The story of old dolls and how to make new ones. Doubleday, Doran. 1940. 8161.09–121

Drawing. Illustration

Bodmer, Enrico. Disegni di Leonardo. Firenze. [1939.] 8140.08–691

Chamberlain, Samuel. France will live again; the portrait of a peaceful interlude, 1919–1939. Hastings House. [1940.] 8096.01–106
Drawn with etchings, lithographs, sketches and photographs by Samuel Chamberlain with an introduction by Donald Moffat.

Martin, Ben. Mr. Smith and Mr. Schmidt; a story in pictures. Vanguard. [1940.] 8144.07–732

Singer, Hans Wolfgang, *editor*. Französische Buchillustrationen des achtzehnten Jahrhunderts. München. 1923. *8143B.105
Illustrated with a hundred engravings.

Weston, Charles Wilson, and Edward Weston. California and the west. Duell, Sloan and Pearce. [1940.] 8147.08–119
With 96 photographs.

Williams, Gluyas. Fellow citizens, . . . with an introduction by Robert Benchley. Doubleday, Doran. 1940. 8144.07–982

Iconography

Anderson, C. W. Deep through the heart; profiles of twenty valiant horses. Macmillan. 1940. 4092.02–207

King, Cecil. H. M. S.: his majesty's ships and their forbears. Studio Publications. [1940.] 4097.05–172

Pinckney, Pauline A. American figureheads and their carvers. Norton. [1940.] 4097.05–901

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Caffin, Charles Henry. How to study pictures . . . with additions by Roberta M. Fansler. Edited by Alfred Busselle, Jr. Appleton-Century. 1941. 8070.02–52S

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More Books

The Bulletin of the Boston Public Library

APRIL, 1941

A Lisbon Report of the Siege of Louisburg

IN Colonial times the French fort of Louisburg, on the eastern shore of Cape Breton Island, was the strongest outpost in North America. France had expended twenty-five years of labor and several million dollars on its defences, and with good reason, for it guarded the entrance to the Gulf of St. Lawrence and was indeed considered the key to Canada. Nicknamed "the Gibraltar of America," it was a constant threat to New England as long as it remained in French hands. The siege of Louisburg in 1758 was one of the most dramatic campaigns in the history of the Colonies, for its capture brought in its train the downfall of France in the New World.

After the surrender the fortifications were demolished, so thoroughly that even when Francis Parkman was writing, over fifty years ago, it was hard to realize that this wind-swept fishers' landing in Canada once occupied the attention of the whole Continent. Nevertheless, it did; and the Library has interesting evidence of the fact in a small Portuguese pamphlet of the period, apparently unique, acquired a short time ago from the collection of the late Herschel V. Jones. Printed in 1758, it is headed *Noticia Certa da Tomada, e Rendimento de Cabo-Berton (A True Account of the Capture and Surrender of Cape Breton)*. The title-page contains a rough little woodcut of the siege, peculiar in its perspective, but valuable because of the great rarity of contemporary views of the town. Since there appears to be no English version of this narrative, a translation made by Miss Esther B. Sylvia is published below.

Shortly after the outbreak of the Seven Years' War in Europe, England and France found themselves renewing a squabble over the Canadian colonies which had begun long before. Early in 1758 William Pitt, the new Secretary of State, determined to settle the question, and despatched to Louisburg a fleet under Admiral Edward Boscawen and a large military force to be commanded by Major General Jeffrey Amherst. The two leaders met near Halifax, and on June 8 succeeded in making the difficult landing at Freshwater Cove. The rest of the month was oc-

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cupied in bringing stores and equipment ashore, after which the besiegers settled down to their task. The affair was conducted with perfect propriety on both sides. Amherst sent the French governor's wife some West Indian pineapples, with apologies for the noise of his batteries; and Madame Drucour replied with several bottles of wine. This did not, however, prevent Madame from firing three cannon a day at the English with her own hands, nor Amherst from getting on with his earthworks. On July 27, the governor, under pressure from the terrified civilians in the town, finally came to terms.

The Portuguese narrative purports to be taken from the journal sent by Boscawen and Amherst to London after the garrison capitulated; but it is much briefer than the published despatches and journals, and is more probably an abridgment of some official report, perhaps in an English newspaper. On the whole, it agrees with other accounts of the siege, except for one error. It states that a protecting squadron was sent out under "Lord Anson, an English general," to guard Boscawen from attack by sea. Actually, the covering fleet was under Admiral Henry Osborne; Lord Anson was First Lord of the Admiralty at the time, but was not in command.

That a pamphlet about the fall of a wilderness fort in America could be issued for popular sale in a country across the Atlantic indicates the universal anxiety of Europe during the Seven Years' War. By the Methuen Treaty of 1703 Portuguese affairs had become closely bound to those of England, and the little journal no doubt found a ready audience. It is true that Portugal remained stubbornly neutral throughout the war, and even rapped England's knuckles severely on one occasion for chasing French ships inside her territorial waters. Yet the enthusiasm for the English side apparently persisted; it is interesting to note that two years after the Library's pamphlet was printed a similar one came out, entitled *Inglaterra Gloriosa,* and dealing with the British victory in Quiberon Bay in November 1759.

A True Account of the Capture and Surrender of Cape Breton, Whose Fort was Yielded to the English, the Whole Garrison Being Taken Prisoners of War. Lisbon 1758.

With all the necessary licenses.

ENGLAND, which during the course of the present war is holding the attention of all Europe, now sees completed, if not the end of all her desires, at least the securest means of carrying out all her projects. For more than two years, this nation has been content to use only the most opportune methods of undoing the plans of her enemies, meanwhile augmenting her own forces to a point where it will not be easy to resist them. Dissensions have arisen in America which have caused England to be more vigilant, making the greatest efforts not only to recover her losses there,

but to take stock of those which she has suffered in the current war; and because all her undertakings depend on the English navy, she took care to put the latter into its present state, consisting of 110 ships of the line, 200 frigates, sloops and other armed vessels, besides a great many privateers — the number of marines, sailors included, being 106,000. The land troops, on the other hand, contain 176,000 men.

With these preparations the English determined to besiege America and to capture the great fort of Cape Breton situated in the Ile Royale. For this purpose Admiral Boscaven [sic] was sent with a powerful fleet and a great number of transport vessels which carried on board the troops necessary for the siege of Louisburg; and since there was at Brest a French fleet ready to sail, another squadron, under Lord Anson, an English general, was ordered out in case the French should go to aid the Ile Royale. Thus the expedition of Admiral Boscaven would be protected from any danger of attack by sea.

Finally the said Admiral arrived in America, and with the ships that were already there formed a fleet of 21 warships. This force went to the Ile Royale, and on July first the troops finished landing. Then began the formal siege of Louisburg, which proceeded with the success shown in the following journal. This was sent by Admiral Boscawen and Major General Amberst [Amherst] to the Court of London; the messengers were Captain Edgecumbe and Amberst [Amherst].

Journal of the siege and surrender of the Fort of Louisburg and Cape Breton, capital of the Ile Royale.

On the first of July the English troops finished disembarking and then marched to lay the siege. Their first action was to intimate to the governor of the fort that he must surrender. But he, relying on the good defences and security of the fort, his abundant supplies, and the adequate number of men provided, answered with courage worthy of a great general. On the second the attack on the fort began, with vigorous fire, which the defenders returned with artillery. On the third, care was taken to establish a first trench; this work was disturbed by fire from the fort, and its progress proved a costly affair. On the fourth, it was completed; and in spite of the fact that the French made a sally, a second trench was started. On the fifth, the firing from the fort became more intense, and it was necessary to stop working because the men could not withstand it. On the sixth, the garrison made another sally; they were again repulsed by a battalion of grenadiers. On the seventh, the second trench was finished. On the eighth, the besiegers warned the fort, and once more suggested to the governor that he should surrender, to which proposal he replied with the same firmness; then a new battery was established, which gave the garrison much anxiety through the damage it caused them. The ninth day was passed under continual bombardment. On the tenth, operations went forward; the third trench was begun, though it was not possible to complete it until the sixteenth.

During all this time and in the days that followed, the artillery fire

on either side never ceased; on the twenty-second, the last trench was already open, and the fort was again requested to surrender. The governor, seeing that resistance was impossible, said that he would not hesitate to surrender, on condition that the honors of war should be accorded the whole garrison. This condition was flatly rejected, and the English began to continue the siege, until on the twenty-sixth the Chevalier de Drucour, governor of the fort, surrendered on the following terms:

1. The garrison of Louisburg shall be prisoners of war, and shall be taken to England in the ships of His Britannic Majesty.

2. All the artillery, munitions, provisions, and all the arms which are now in the town of Louisburg, and in the islands of Cape Breton and St. Jean [Prince Edward's Island] and their dependencies, shall be handed over without damage to the Commissioners who shall be appointed to receive them for the use of His Britannic Majesty.

3. The governor shall give orders for the troops which are in the island of St. Jean and its dependencies to go aboard those warships which the Admiral shall command to receive them.

4. The gate called Porta Delphina [Porte Dauphin] shall be surrendered tomorrow at eight o'clock in the morning to the troops of His Britannic Majesty; and the garrison — including all those who have borne arms — shall go to the esplanade at midday and deliver up their arms, colors, implements, and military decorations, and shall embark to be transported to England in due time.

5. The sick and wounded who are in the hospitals shall be cared for like those of His Britannic Majesty.

6. The merchants and their employees who have not borne arms shall be sent to France in whatever way the Admiral shall see fit.

Drawn up at Louisburg on the 26th of July, 1758.

(Signed) The Chevalier de Drucour

In the fort were 221 cannon, 18 mortars, and large supplies of munitions and food. The garrison consisted of 24 companies of marines, 2 companies of artillery, a battalion of foreign volunteers, a battalion from Cambise, another from Artois, and another from Bourgogne, totalling some 3,031 men; that is, 214 officers, 2,334 soldiers fit for service, and 443 who were sick or wounded. Besides these there were in Louisburg 2,606 others, counting naval officers, sailors, and marines, and of these 1,347 were sick or wounded, so that the total number of prisoners was 5,637. In the siege the English lost 12 commissioned officers, 10 non-commissioned officers, 146 soldiers, one artilleryman, and 3 sailors. The wounded numbered 24 commissioned officers, 7 non-commissioned officers, 2 drummers, 315 soldiers, one artillery corporal, one artilleryman, and 3 sailors.

All the French ships which were in Louisburg at the time were seized or destroyed. The *Prudence* of 74 guns was burned. The *Atrevido* [*Entreprenant*] of 74 suffered the same fate; the *Caprichozo* [*Capricieux*] and the *Celebre,* of 64 guns each, were also burned. The *Bemfeitor* [*Bienfaisant*], of 64, was captured. The *Apolo* [*Apollo*], of 50, and the frigates *Cabra* [*Chèvre*], *Cerva* [*Biche*], and *Fiel* [*Fidèle*] were sunk. The *Diana* and the

NOTICIA CERTA
DA TOMADA, E RENDIMENTO
D E
CABO-BERTON,
CUJA PRAC,A SE RENDEO
A O S
INGLEZES,
Ficando toda a Guarniçaõ prizioneira de Guerra.

LISBOA:
Anno de 1758.
Com todas licenças neceſſarias.

Title-page of "The Capture of Cape Breton," Printed at Lisbon in 1758
Facsimile in Original Size

Eco [*Écho*], of 26 guns, were taken prisoner by the ships *Boncas* [*Borcas*] and *Juno*.

This good news was celebrated in England as a victory of such great consequence deserved, and we expect even better, which we shall communicate to those who are interested.

THOUGH the English forces were largely made up of British regulars, New England had a good share in the affair, and Massachusetts men especially were involved, either as soldiers or financially. Among the Library's manuscripts is a page of blank summonses to militiamen, dated April 27, 1758, and an order signed by William Brattle directing Captain Green of the militia to report in Cambridge on May 3 for service "in the intended Expedition for the Reduction of Canada." The Chamberlain Collection also includes a naval order signed by Admiral Boscawen and dated from Louisburg Harbor, September 12, 1758, and three letters by Amherst. Though none of these latter is connected with the siege, two written in 1761 are addressed to Thomas Hancock, a distinguished Boston merchant who supplied the troops with much building material after the fort was taken.

Thomas Pichon's *Letters and Memoirs relating to Cape Breton*, translated from the French in 1760, contains a graphic account by a spectator inside the town. A short *Journal*, extracted from Amherst's and Boscawen's reports to Pitt, was published in the *London Magazine* for August 1758; and the Library has the third edition of a separate reprint, issued in Boston the same year. Thomas Mante's *History of the Late War*, London 1772, is another primary source for the campaign. An interesting sidelight appears in the official *Form of Thanksgiving* prescribed for use in all London churches on August 20, 1758 — a publication which must have flustered the royal printer, since the news of the victory reached London only on August 18.

The most attractive Louisburg items, however, are the maps. Thomas Jefferys' *History of the French Dominions in America*, London 1760, a standard work on the subject, includes in a map of the English lines a large inset plan of the town itself. This map was used again for his extremely rare *General Topography*, 1768, which is one of the Library's finest possessions. For the French side, there is a beautiful large-scale manuscript map, exquisitely drawn, which shows the French maneuvers in detail, and was made by a certain Thomas Chamberlayne, probably during or shortly after the siege.

The acquisition of the unique Portuguese pamphlet does much to strengthen the Library's collection on an important period of Colonial history.

The Bibliography of Cotton Mather

THE dominant role of the Mathers in the New England hierarchy has never been questioned, but students of colonial history have hesitated to examine their achievements, baffled by their very prominence. Particularly have they shied away from the complex figure of Cotton Mather, of whom no full-length biography has ever been published. Professor Kenneth B. Murdock in his sketch in the *Dictionary of American Biography* admits that it would be impossible to estimate Mather's influence without a vast amount of spade-work on his countless publications, and Mr. Worthington Chauncey Ford, who edited the existing journals, spoke frankly of the danger of becoming involved in the "Mather bog."

The three volumes of *Cotton Mather: A Bibliography of his Works,* published by the Harvard University Press, which Mr. Thomas James Holmes has completed after a decade of patient research should provide the tool which scholars have lacked. A monumental undertaking in itself, it represents only a section of the vaster project on which he has been engaged. As he explained to the Bibliographical Society in 1937, he was drawn into the work by Mr. William Gwinn Mather of Cleveland, who hoped to make a collection of all the publications of his ancestors. Realizing that even the old and established institutions lacked many of the items, he concluded that a reliable bibliography would have more lasting value and asked Mr. Holmes to compile it according to modern scientific methods. In justifying the undertaking, Mr. Holmes points out that the works of the Mathers "comprise the vital ephemerae of the Bible Commonwealth of Massachusetts," and compares them to the controversial pamphlets of Luther and Milton. The first step in the series was *Increase Mather: A Bibliography of his Works,* published in two volumes in 1931. The work brought together in alphabetical arrangement the 171 authentic titles by "the foremost American Puritan," greatly increasing the number previously credited to him and disposing of certain "ghost titles" and faulty attributions. Each entry consists of a brief title, the complete imprint, and a detailed collation. In addition, Mr. Holmes has added extensive notes — frequently complete essays in themselves — on the background of the important or controversial pieces. The textual descriptions are supplemented by full-page zinc cuts of the title-pages, which make possible the identification of mutilated copies.

The bibliography of Cotton Mather — completed through the generosity of the late Tracy McGregor of Detroit, who purchased William Gwinn Mather's collection in 1935 — follows the pattern of the earlier volumes. It presents the author's 468 items in alphabetical order with complete descriptions, reproduced title-pages, and comprehensive notes.

Twenty-four of the entries represent fragmentary pieces, newspaper contributions, and prefaces, but the remaining 444 are complete publications of varying length. Before launching into the bibliography proper, Mr. Holmes has drawn up a chronological table of Mather's works so that the full sweep of his authorship is spread before the reader. Such a list not only brings related volumes together but suggests how glibly Mather composed when stirred emotionally. Mr. Holmes has also included a list of libraries and other holders of existing copies. At the end of the third volume is a set of excellent indices prepared by Mr. George W. Robinson, which list the entries with their numbers in the bibliography; the foreign captions, with translations; and the obscure running titles which are sometimes the only clue given to a librarian or bookseller.

The comparative tables indicating the strength of the largest Mather collections show that the greatest number of first and contemporary editions is deposited in the American Antiquarian Society at Worcester, which has 247 of the 406 titles. The Boston Public Library, however, ranks second, possessing 226. It is interesting to note the holding of the eight next largest collections: the William Gwinn Mather library has 218; the Massachusetts Historical Society, 204; the John Carter Brown Library, 160; the Harvard College Library, 159; the Library of Congress, 107; the Huntington Library, 100; the Yale University Library, 94; and the Boston Athenaeum, 92. The volumes in the Boston Public Library belong for the most part to the Prince Collection, which was gathered during Mather's lifetime and by one of his close friends. The books of John A. Lewis, given to the Library by his widow in 1890, were once owned by the Reverend Samuel Sewall of Burlington and include many of the works of both Cotton Mather and his father. Others were among volumes donated by Abram E. Cutter of Charlestown or were part of the general purchases. Today several of them are unique copies.

In identifying the anonymous works, Mr. Holmes has depended largely on the extant diaries of Cotton Mather, many of which are at the Massachusetts Historical Society. He has also based his attributions on the list which Mather compiled as he sent his manuscripts to press and which was later printed by his son Samuel. Working from these two sources, Mr. Holmes was forced to disentangle countless snarls caused by delayed publications, changed titles, and other incalculable factors that influenced the book after it left the study. A particularly interesting piece of research has been done in the case of *Fair Weather,* previously listed in three editions. Mr. Holmes's photographic study of the title-page has revealed, however, that the existing copies are similar and were all issued in 1692, the blotchy press-work of the original being responsible for the misreadings.

After dealing with such bibliographical points as the exact page sizes and collations, Mr. Holmes has printed generous excerpts from

each text, which, he hopes, will convey "a true impression" to the readers. His own notes are examples of scholarly thoroughness, setting each entry against its proper background and making its message comprehensible "in the light of the author's surroundings." With characteristic modesty, he has declined to discuss three of the principal works himself and has introduced essays by Professors Kenneth B. Murdock on the *Magnalia,* Perry Miller on the *Manuductio ad Ministerium,* and Theodore Hornberger on *The Christian Philosopher.* The account of the *Magnalia* map is by Mr. Lloyd A. Brown and the manuscripts were listed by Mr. William Sanford Piper, archivist at the American Antiquarian Society.

KNOWING the pitfalls ahead of him, Mr. Holmes assures us that he approached his subject with an open mind. "We have taken up patiently the reading and study of each work," he remarks, "as though it were a piece of virgin terrain, allowing the work to impart its message to us. Could fairness dictate any other course? We have then brought our accumulating acquaintance with the author and his period to bear upon such analysis of each work as we are able to give." The result of the approach is that the Cotton Mather who emerges from these pages is a very different person from the witch-hunter of popular imagination. Writes Mr. Holmes:

> "Cotton Mather is not difficult to understand if his work is read with a little patience and tolerance, remembering the period in which he wrote; and — even of greater importance — forgetting, if that be possible, the prejudices, labels, and catch-phrases of the period in which we live."
>
> "An orthodox Protestant 'Liberal' (if we may use this last modern word), Mather sought, in the main, to spread tolerance. With him, as with learned men from Aristotle onward, virtue lay in the golden mean rather than in any impracticable extreme. He designed means to bring men of diverse views together. He was never at any time a reactionary bigot. Some of his utterances concerning persecution in religion were pungent, bitter; his epithets were blistering, utterly condemning the use of punishment and torture to enforce conformity."

Mather was one of the few New Englanders accepted into membership in the Royal Society. In discussing his scientific contributions, Mr. Holmes agrees with Professor Kittredge that, allowing for such oddities as "monstrous dragons" and "prodigious worms," they do much to dissipate the idea that Mather was a "type-specimen of the *homo superstitiosus.*" He believes that the little pamphlet, *Inoculating . . . the Small Pox,* issued in 1721 in defense of Zabdiel Boylston, was certainly written by Mather in spite of the doctor's name on the title-page, and that it shows how closely he worked with Boston's pioneer physician. Mather also published anonymously the next year *An Account of the Method of Inoculating . . . the Small Pox,* in which he naively tells of learning the process

from an African, "one Onesimus," but describes Boylston's experiment with accuracy for the benefit of his fellow-scientists in England. Professor Hornberger in his discussion of *The Christian Philosopher* likewise stresses Mather's enlightened attitude, declaring the volume "the best available index to the state of scientific knowledge in New England at the end of the first quarter of the eighteenth century."

After 1685, Cotton Mather shared his father's pastorate at the North Church, and his weekly sermons, printed at the request of his hearers, formed the bulk of his publications. In quoting from these ephemeral works, Mr. Holmes comments on their extemporaneous quality and Mather's gift for "sudden composures." Taken as a whole, they are a key to his varied interests and suggest that his concern for his parishioners went beyond the purely theological. He spoke on the needs of negroes, and worked with the children under his care. Mr. Holmes in his notes to the *Sermons on Early Piety* (Boston 1721), states that they "reveal the terrors of religious teaching which the children of that day endured," but suggests that Mather might have proceeded differently had he been aware of the teachings of Pestalozzi or Fröbel.

Like his father, Cotton Mather had his finger in the troubled political affairs of the colony, fighting to maintain the independence of New England and the continuance of its way of life. Mr. Holmes has undertaken a discussion of the uprising of 1689 and the unrest of 1715, and his accounts do much to clear up the whole tangle of motives and impulses that lay back of the disturbances. He feels there is sufficient evidence to attribute the manifesto of the revolutionary party, *The Declaration of the Gentlemen of Boston*, to Cotton Mather's pen on the strength of the tradition preserved by Samuel Mather and the form of its reproduction in the *Magnalia*. His notes on the printing of the proclamation and its appearance in Nathaniel Byfield's *Account of the Late Revolution* provide in themselves a full bibliography of the pamphlet war which the publication brought forth. In 1715 Mather found himself once more at odds with the government and involved in a literary contest. Mr. Holmes reviews the conflict with Governor Dudley with the same thoroughness, outlining the *Deplorable State of New-England*, and examining the charges of treason and corruption which the Mathers were bringing against the official. Although noting their partisan spirit and their resentment at Dudley's colonial ambitions, Mr. Holmes believes that this work and the *Memorial of the Deplorable State of New-England*, which followed it, "express something of the popular view of the Governor and the points dealt with."

THE controversial issue of Mather's career is, of course, his share in the witchcraft trials which disfigured Massachusetts at the end of the seventeenth century. Here Mr. Holmes makes a determined effort to clear his subject of any responsibility for the hysteria, emphasizing the

universal belief in the supernatural. In 1689 Mather published *Memorable Providences Relating to Witchcraft and Possessions,* which was intended to tell the story of the four afflicted Goodwin children. Interested in their strange behavior, Mather took the eldest into his own home, and Mr. Holmes declares, "a modern psychiatrist would approve probably of the main principles of his procedure." He argues that Mather by believing in witchcraft and endeavoring to cure the victim "exposed the crime and destroyed it at his own cost." When the panic occurred at Salem, Mather was one of the ministers consulted by the General Court, whose reply was embodied in the *Return of Several Ministers,* published in June 1692. This is the document which has excited the horror of later generations, and Mr. Holmes begs the modern reader to look upon it with tolerance, reminding us that "we are powerless to deal with our own exhibitionists . . . and have our own type of credulities, juvenilisms and jitters." He himself believes that the document rejecting the validity of spectral evidence was far in advance of its time, and that the overwrought magistrates were not experienced enough to accept its principles.

The second work, which has earned Mather the name of witch-hunter, was his *Wonders of the Invisible World,* written late in September 1692 when the twenty executions for witchcraft had already taken place. The little volume was intended to give an account of the work already accomplished and to justify the decisions of the judges. It was written in the tumultuous weeks before Increase Mather's principle of spectral evidence was accepted, and Mr. Holmes considers it "the last of the great expositions of the doctrine that were written while the superstition held its almost unquestioned ancient sway over universal human thought." In all fairness to Mr. Holmes, however, it must be pointed out that he has reproduced in full an original letter now in the Boston Public Library, written by Mather to his uncle John Cotton on 20 October 1692, which shows the minister gloomy and despondent because of the possible cessation of the trials and his reported break with his father. The bibliographer only comments mildly: "His spirit sank into deepest gloom. The letter expresses that mood, not uncommon with him and not to be taken too seriously."

A sixth volume on the works of the twelve remaining members of the family — *The Minor Mathers: A List of their Works* — closes the series. Like its predecessors, it lists the publications with full bibliographical descriptions and illustrations of the rare title-pages. In this case, however, Mr. Holmes has not analyzed the contents of the books, since, as he explains with a melancholy touch, "the finger of time sets a period to every man's work, and nature prescribes to energies a limit which, in common with all men, a bibliographer cannot exceed." The twelve authors include Richard, the founder of the family and the author of the *Cambridge Platform,* with his descendants in the new world and the old.

Mr. Holmes considers that their literary output is inferior to that of Cotton and Increase only in quantity and feels that further study "would have been a fascinating and fruitful enterprise." Mr. Piper has again listed the extant manuscripts and Mr. Robinson has prepared the indices. The section on the *Bay Psalm Book,* which owed much to the inspiration of Richard Mather, is condensed from the detailed description published by the late Dr. Wilberforce Eames as an introduction to his facsimile edition.

The bibliography of the Mathers is a model of its kind. Apart from the immense amount of technical information they contain, these volumes present the age of Increase and Cotton Mather with a sureness and comprehension that few historians have shown. They have absorbed many years of labor; but it was a labor of love. Mr. Holmes has great admiration for the Mathers, and one may think at times that, through long association, he has come somewhat under their influence. However, no such enterprise would have been possible without devotion — and certainly no one can doubt the fundamental soundness of his approach. The work is an achievement of which American scholarship may justly be proud.

ELIZABETH L. ADAMS

The Correspondence of R. W. Griswold

(Continued from the March issue)

Cary, Alice, *1820–1871*. A. L. S. To R. W. Griswold. 2 pp. 10 x 8 in. July 3, 1848. Signature cut out.

[Mt. Healthy, O.] Is glad to comply with Griswold's request for her and her sister [Phoebe's] poems for publication both by him [in *The Female Poets of America*] and in separate book form. Describes their simple education.

Gris. Corr., p. 239.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Jan. 26, 1849.

[Mt. Healthy, O.] Gladly accepts his help in getting articles and poems published. Suggests arrangements for marketing *Woodnotes* [published as *Poems*, 1849].

Gris. Corr., p. 249.

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Mar. 25, 1850.

[Mt. Healthy, O.] An intensely personal letter, full of admiration and affection for Griswold: "I knew and repented having written in a manner which in woman is considered unallowable." Describes her own personality and appearance. Requests his daguerreotype. Thinks Moss and Bro. very unfair; [John Greenleaf] Whittier recommends Ticknor and Fields. Phoebe is much less serious than she.

Gris. Corr., p. 261.

— A.L.S. To R. W. Griswold. 1p. 6 x 4 in. [1854–55?]

[N.p.] Is working on her Mexican poem ["The Maiden of Tlascala"].

— A.L.S. To [R. W. Griswold?]. 1 p. 8 x 5 in. Nov. 16, [1865].

[N.p.] Asks advice (the third time) as to collecting money due from Mr. Lee. Written at the end of a letter from H. Torrey to Alice Cary, Nov. 13, 1855.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. [1855?]

[N.p.] Monday noon. Disapproves of Dr. [Gamaliel] Bailey's eulogy of Grace Greenwood in the [*National*] *Era*, when he pays herself so little. Does not want her "long poem" published in a magazine. Personal vexations.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. N.d.

[N.p.] Thursday morning. Has finished her [biographical] sketch of her grandfather.

— Autograph draft. To R. W. Griswold. 4 columns. 11 x 4 in.

[New York.] Dedication of *Poems* [Boston 1855]. Consists partly of printed clippings, pasted in.

— Mss. poems. To Gamaliel Bailey, Jr. 3 pp. 13 x 8 in. Aug. 27, [1847–1852].

[Cincinnati, O.] "To xxxxxxx."

The remaining pages contain poems by Phoebe Cary.

— Ms. poem. 1 p. 13 x 8 in. N.d.

"Luther."

Printed in *Poems*, Boston 1855, p. 263.

— Ms. poem. 2 pp. 5 x 4 in. N.d.

"O stormy winds of winter time . . ."

Printed in *Poems*, Boston 1855, as "Safe," p. 318.

— Ms. poem. 1 p. 15 x 8 in. N.d.

"The Wood Lily."

Printed in *Poems*, Boston 1855, p. 123.

— Letters to. See Kimball, Richard Burleigh; and Torrey, H.

— See also Carey, Henry Charles; Fields, James Thomas; Gallagher, William Davis; Osgood, Samuel Stillman; Rouquette, Adrien Emmanuel; Warden, William Wallace; and Whittier, John Greenleaf.

Cary, Alice and Phoebe. See also Whittier, John Greenleaf: "The Herald of Truth."

Cary, Elmina Waldo. See Swift, Elmina Waldo (Cary).

Cary, Phoebe, *1824–1871.* A.L.S. To R. W. Griswold. 3 pp. 7 x 5 in. Dec. 23, 1855.

[New York.] News of various friends. Comments on the "very unfair manner" in which Griswold was treated in the *Tribune.*

Gris. Corr., p. 302.

— A.L.S. To —. 1 p. 7 x 4 in. N.d.

[N.p.] Asks for the *Art Journal* or other pictures of costumes.

— Mss. poems. To Gamaliel Bailey, Jr. 2 pp. 13 x 8 in. [Aug. 27, 1847–52].

[Cincinnati, O.] "Our Nation's Strength," "The Ills of Life."

Written on the same sheet with Alice Cary's "To xxxxxxx."

— Ms. poem. 1 p. 10 x 4 in. N.d.

"The Snow Storm."

— Ms. poem. 1 p. 10 x 8 in. N.d.

[N.p.] "Supplication," by Elmina Waldo (Cary) Swift.

Cass, Lewis. See Corwin, Thomas.

Chandler, Joseph Ripley, *1792–1880.* A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. May 10, 1843.

[N.p.] Sends a title and motto for a story [not named].

Chapman, John, *1821–1894.* A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Jan. 6, 1852.

[London.] Has printed Griswold's article. Will accept another on American women if he can make it amusing.

Charles, J. O. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. N.d.

[N.p.] Encloses a "truthful outline" [subject unnamed].

Charlton, Robert M., *1807–1854.* A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Dec. 11, 1841.

[Savannah, Ga.] Autobiographical data.

Cheever, E[lizabeth Hoppin (Wetmore), *d. 1886?*]. A.L.S. To —. 1 p. 7 x 4 in. Nov. 20, n.y.

[N.p.] An invitation to an evening party. Asks him to return her husband's poem.

Cheever, George Barrell, *1807–1820.* A.L. To R. W. Griswold. 1 p. 3 x 7 in. May 24, 1842. Fragment.

[New York.] Sends some "puffs" of his work by Prof. Tappan.

— A.L.S. To R. W. Griswold. 1 p. 10 x 5 in. Nov. 14, 1842.

[New York.] A letter of condolence [on the death of Griswold's wife?]

Caroline (Searles) Griswold died in November 1842. Cf. *Gris. Corr.,* p. 125.

Cheever, Mrs. George Barrell. See Cheever, Elizabeth Hoppin (Wetmore).

Chesebro, Caroline, *1825–1875.* A.L.S. To Mary E. Hewitt [Stebbins]. 5 pp. 8 x 5 in. June 5, 1850.

[Canandaigua, N. Y.] Offers her story, "The Phoebe Bird," for the Frances Osgood memorial volume [*The Memorial*].

The story appears in *The Memorial,* New York 1851, p. 217.

Child, Lydia Maria (Francis), *1802–1880.* A.L.S. To [R. W. Griswold?]. 1 p. 10 x 8 in. May 1, 1843.

[New York.] Thanks him for a kind notice. Realizes her unpopularity, but "life is growing too earnest with me to admit of my writing 'pretty stories.'" *The Letters [from New York]* will be out in June.

Gris. Corr., p. 142.

Childs, George William, *1829–1894.* A.L.S. To R. W. Griswold. 1 p. 9 x 5 in. Oct. 23, 1856.

[Philadelphia.] Asks him to keep back a review of Dr. [Elisha Kent] Kane's work [*Arctic Explorations*] until after election.

— A.L.S. To R. W. Griswold. 3 pp. 7 x 4 in. Nov. 22, 1858.

[Philadelphia.] Gives details of payments to Dr. [Elisha Kent] Kane, Allibone, and others. Asks for Griswold's literary influence in favor of Dr. Kane; desires to publish for Mr. [Frank?] Moore.

Gris. Corr., p. 306.

Chivers, Emma Isadore. See Potter, Emma Isadore (Chivers).

Chivers, [Fannie?] Isabelle. See Brown, [Fannie?] Isabelle (Chivers).

Chivers, Thomas Holley, *1809–1858.* A.L.S. To Edgar Allan Poe. 4 pp. 10 x 8 in. Aug. 27, 1840.

[New York.] Promises to support Poe's *Penn Magazine.* Advises him not to "lay aside the pruning knife for the tomahawk" in criticism. Expatiates on the spiritual delights of a literary career. Comments favorably on the *Dial:* "The Boston papers have attempted to criticize it; but they have failed entirely."

Gris. Corr., p. 44. Poe, *Works*, 1902, I, p. 190 [incomplete].

— To Edgar Allan Poe. 2 pp. 10 x 8 in. July 12, 1842.

[New York.] Expresses pleasure at Poe's apology for "the autograph article." Considers poetry the perfection of literature. Will try to obtain subscribers for the *Penn Magazine.* Hopes soon to submit to him his poem, "The Mighty Dead."

Poe, *Works*, 1902, XVII, p. 115. The "autograph article" is probably Poe's "A Chapter on Autography," *Graham's Magazine*, December 1841.

— A.L.S. To Edgar Allan Poe. 1 p. 10 x 8 in. Sept. 26, 1842.

[New York.] Inquires whether Poe received his poem, "The Mighty Dead."

Poe, *Works*, 1902, XVII, p. 119.

— A.L. To Edgar Allan Poe. 4 pp. 13 x 8 in. May 15, 1844. Signature cut out.

[Oaky Grove, Ga.] Complains that Poe has neglected his letters. Suggests a partnership in the *Penn Magazine.* Poe's criticism of [Richard Henry Horne's] *Orion* pleased him very much; considers his definition of poetry superior to Bacon's. Discourses on the relation of past to present.

Poe, *Works*, 1902, XVII, p. 170. Poe's review of Horne's *Orian* appeared in *Graham's Magazine*, March 1844.

— A.L.S. To Edgar Allan Poe. 4 pp. 13 x 8 in. Aug. 6, 1844.

[Oaky Grove, Ga.] Asks for a copy of Poe's article "Mesmeric Revelation." Discusses the development of mankind and human knowledge. Answers several arguments of Poe's about the nature of the spirit.

Poe, *Works*, 1902, XVII, p. 184 [incomplete]. Written in answer to Poe's letter of July 10, 1844, printed in George E. Woodberry, "The Poe-Chivers Papers," *Century Magazine*, January 1903, p. 441. "Mesmeric Revelation" appeared in the *Columbian Lady's and Gentleman's Magazine*, August 1844.

— A.L.S. To Edgar Allan Poe. 4 pp. 13 x 8 in. Sept. 24, 1844.

[Oaky Grove, Ga.] Analyzes the two-fold nature of man, and the power of knowledge in showing man how to live and die. The physical and intellectual natures are perfected in Christianity. Asks for several books and periodicals by O[restes] A[ugustus] Brownson.

Poe, *Works*, 1902, XVII, p. 188 [incomplete].

— A.L.S. To Edgar Allan Poe. 4 pp. 13 x 8 in. Sept. 9, 1845.

[Oaky Grove, Ga.] Promises to send Poe money. Asks Poe to do some business for him at the Commercial Bank of Florida. Describes the reception of the writer's poems in Georgia. Tennyson "is a lofty imitator of Shelley, without a *tithe* of his force." Praises Poe's recent temperance.

Poe, *Works*, 1902, XVII, p. 210. Written in answer to Poe's letter of August 29, 1845.

printed in George E. Woodberry, "The Poe-Chivers Papers," *Century Magazine*, February 1903, p. 545.

— A.L.S. To Edgar Allan Poe. 4 pp. 10 x 8 in. Oct. 30, 1845.

[Oaky Grove, Ga.] Reproaches Poe for neglecting him. Defends his accentuation of a word in his "Wife's Lament." Amends a line in "The Dying Swan." Praises Tennyson's technique and [Richard Henry] Horne's *Orion*.

Poe, *Works*, 1902, XVII, p. 217. Poe's reply of November 15, 1845 is printed in George E. Woodberry, "The Poe-Chivers Papers," *Century Magazine*, February 1903, p. 546.

— A.L.S. To Edgar Allan Poe. 3 pp. 8 x 6 in. Feb. 21, 1847.

[Washington, Ga.] Suggests that Poe come to the South to live. Asks him to forward a tale, "The Return from the Dead," to Frederick W. Bartlett of Atlanta, Ga.

Poe, *Works*, 1902, XVII, p. 278.

— A.L.S. To Edgar Allan Poe. 3 pp. 8 x 6 in. Apr. 4, 1847.

[Washington, Ga.] Recommends Dr. [William Henry] Fouerden of the Atlanta *Enterprise* to Poe. Is using his newly-invented mill for spinning silk. Asks Poe's opinion on his poem, "Agnus," and the accent of some classical names.

Poe, *Works*, 1902, XVII, p. 282.

— A.L.S. To R. W. Griswold. 1 p. 7 x 8 in. Sept. 20, 1850.

[New York.] Asks Griswold to return all his letters to Poe.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Mar. 28, 1851.

[116 Leonard St.] Reiterates his accusation that Poe had "stolen" the "Raven" from "To Allegra Florence in Heaven."

Gris, Corr., p. 269. Poe, *Works*, 1902, XVII, p. 408.

— Typed copy of letter to *Dodge's Literary Museum*. 4 pp. 10 x 8 in. Aug. 19, 1854. With ms. copy (writer unidentified), 9 pp. 11 x 8 in. 2 mounts.

[N.p.] Refutes a letter by Mrs. Jane E[rmina] Locke in the *Waverley Magazine* which defended Poe against the charge of plagiarizing from Chivers, on the ground of her "personal acquaintance."

— Printed clipping from the Atlanta *Constitution*. 4 columns. (2 mounts.) 11 x 2 in. Mar. 14, 1897.

Articles by John Quincy Adams, describing Chivers correspondence in the writer's possession, with a biographical sketch. On the second mount is a clipping (incomplete) by Warfield Creath Richardson on the Poe-Chivers controversy, from the Boston *Transcript*, Apr. 24, 1897.

— See also Benton, Joel; Brown, [Fannie?] Isabelle (Chivers); Potter, Emma Isadore (Chivers); Richardson, Charles Francis; and Richardson, Warfield Creath.

Chubbuck, Emily. See Judson, Emily (Chubbuck).

Clark, Lewis Gaylord, *1810–1873*. A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. [1841–42?]

[N.p.] Sunday evening. Sends a memoir of and poems by his dead brother Willis [Gaylord Clark, for *The Poets of America?*].

Printed in the *Bulletin of the New York Public Library*, December 1938, p. 951.

— A.L.S. To R. W. Griswold. 1 p. 7 x 5 in. June 25, 1855.

[Knickerbocker Sanctum.] Encloses a letter from [Frederick Swartwout] Cozzens, and commends his talents warmly.

Printed in the *Bulletin of the New York Public Library*, December 1938, p. 942.

— A.L.S. To R. W. Griswold. 2 pp. 7 x 5 in. [1855?]

[N.p.] Outlines acknowledgments of assistance to be printed in a forthcoming book. [probably the *Knickerbocker Gallery*].

Printed in the *Bulletin of the New York Public Library*, December 1938, p. 952.

— See also Cozzens, Frederic Swartwout.

Clark, Myra. See Gaines, Myra (Clark).

Clark, Willis Gaylord, *1808–1841.* See Clark, Lewis Gaylord.

Clarke, James Freeman, *1810–1888.* A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. June 8, 1855.

[Boston.] Encloses an autobiographical sketch. Disclaims a poem, "The Poet," attributed to him in *The Poets of America,* but written by Mrs. Hooper of Boston.

Gris. Corr., p. 209.

— A.L.S. To R. W. Griswold. 1 p. 7 x 6 in. N.d.

[N.p.] Encloses a letter from the Reverend Eph[raim] Peabody. Mrs. Hooper's family objects to the publication of her poems.

— Ms. poem. 3 pp. 8 x 5 in. N.d.

"A Thanksgiving."

— Ms. poem. A.D. 3 pp. 8 x 5 in. N.d.

"Triformis Diana."

The poem is printed in *The Poets of America.*

— Letter to. See Peabody, Ephraim.

Clarke, John Badger, *1820–1891.* A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. May 18, 1846.

[New Brighton, Pa.] Introduces his sister, Sarah Jane Clarke ["Grace Greenwood"].

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Mar. 16, 1849.

[Wheeling, Va.] Describes his paper, the Wheeling *Gazette.* Asks for contributions from Griswold. Promises some articles, but has been hindered by family illness.

Clarke, Sarah Jane. See Lippincott, Sarah Jane (Clarke).

Clay, Henry, *1777–1852.* A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. July 28, 1838. Postmarked "Lexington, Ky."

[Ashland, Ky.] Does not think it necessary to restate his opinions on slavery for the information of the Whig Convention in Vermont.

Gris. Corr., p. 21.

— A.L.S. To Horace Greeley. 2 pp. 9 x 7 in. Sept. 21, 1848.

[Ashland, Ky.] Explains why he consented to appear in Philadelphia as a candidate for the presidential nomination, but now wishes to withdraw. Declares his opposition to Zachary Taylor.

Gris. Corr., p. 238.

— See also Bowe, Obadiah Allen.

Clemm, Maria (Poe), *1790–1871.* A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Sept. 4, 1849.

[New York.] Urges the publication of a manuscript of Poe's exactly as written. Promises in return to use her influence with Poe for favorable reviews of Griswold's books.

Poe, *Works,* 1902, XVII, p. 395.

— A.L.S. To R. W. Griswold. 1 p. 9 x 7 in. Apr. 29, 1850.

[Lowell.] Asks if Dr. [J. J.?] Moran is right in stating that Poe's trunk was sent to Griswold for Miss Poe. Also asks for the manuscript of "The Literary of New York" ["The Literati"?].

The actual history of the trunk appears in Mary Newton Stanard, *Edgar Allan Poe Letters . . . in the Valentine Museum,* Philadelphia 1925, p. 170.

— Letters to. See Poe, Edgar Allan.

C-l-g-r-ve, *pseud.* See C.

(*To be continued.*)

Ten Books

The Struggle for Judicial Supremacy. By Robert H. Jackson. 1941. 361 pp.

In this lucid review the Attorney General of the United States brings out the peculiar power of the Judiciary over the political-economic life of the nation. The "Hundred Days" following President Roosevelt's inauguration marked "the most active period in American legislative history." While four of the nine justices of the Supreme Court were conservative and three manifestly liberal, the fate of the New Deal emergency acts depended on the votes of the remaining two — Chief Justice Hughes and Mr. Justice Roberts. The author analyzes a number of significant cases in which the weight of conservatism crushed progressive legislation — as for example the section of the National Recovery Act which authorized the President to bar illegally produced oil from interstate commerce; the Railroad Retirement Act; the Agricultural Adjustment Act; and the test case, involving the selling of chickens under the Live Poultry Code, which made the Recovery Act void. The anti-government decisions of the Court reached a climax when it condemned the New York Minimum Wage Law for Women on the ground that it interfered with freedom of contract. The President's proposal for a reorganization of the Court was defeated, yet the tide began to turn. In March 1937 Justice Roberts having gone from the reactionary to the liberal side of the Court, the Minimum Wage Act of the State of Washington was upheld, and the following month the decision in favor of the Wagner Labor Relations Act was a signal government victory, followed by several important others. (*M. M.*)

The Majority of the People. By Edwin Mims, Jr. Modern Age. 1941. 314 pp.

Professor Mims uses a stimulating academic review of cross-currents in political science to support his frankly partisan argument in favor of majority rule. He explains the fundamental antithesis between the theories of Hobbes and Rousseau in respect to sovereignty, the former asserting an "artificial eternity" of authority delegated by the people to its sovereign once for all, the latter believing in the continued sovereignty of the people itself and in the social compact through which the people agree to abide by the majority decision. In examining the Constitution, the Supreme Court's power of judicial review, and the interpretations of law and liberty, the author invokes the dominant principle of John Locke and his American disciples, who identified "natural law" with the will of the majority and justice with the *jus majoris*. He further shows how John Adams, in his concern for the rights of the aristocratic minority, was opposed to Locke's theory, and how Alexander Hamilton, being "by instinct and conditioning" more antidemocratic than Adams, was able to maintain that ultimate decision does not rest with the representatives of the people, but with the will of the people as originally expressed in the Constitution. The discussion of modern liberalism, which has identified liberty of the individual with minority privileges and has even extended the rights of individuals to corporations, carries with it many implications for the present time — a period in which the majority, in the economic sphere, is unmistakably dispossessed and must rely on its power as majority to insure its liberty. (*M. M.*)

Ambassador Dodd's Diary. Edited by William E. Dodd, Jr., and Martha Dodd. Harcourt, Brace. 1941. 464 pp.

In June 1933 Professor William E. Dodd of the University of Chicago was appointed American Ambassador to Germany — chosen deliberately for his liberal outlook, his scholarly training, and his long-standing knowledge of German life and history. His private diary, which covers the period from his appointment to the end of 1937, gives evidence of all these advantages. For five years Mr. Dodd watched the steady approach of war, maintaining his delicate footing in spite of Nazi opposition and political attacks in the United States. Impatient of obstructive niceties of protocol — as he was bored with professional diplomats — he was neverthe-

less keenly aware of the inferences which might be drawn in Berlin or at home from his lightest public action. His common sense refused to be bullied by either personal or political pretensions; he reduced Goering to lowest terms as "fat and ridiculous-looking," and Hitler as "romantic-minded and half-informed." But though he considered the Nazi triumvirate ignorant, incompetent, and egotistical, his knowledge of history taught him the danger of their power. Repeated protests against the nonpayment of German debts, attacks on American citizens, and the Nazi government's Jewish policy only served to show the futility of protest, and the whole diary, which is indeed an "inside story" of Hitler's progress, is overshadowed by an ominous atmosphere of strain and apprehension which proves how clearly one man at least saw what was to come. *(H. McC.)*

The Soviet Power. By Hewlett Johnson. Modern Age Books. 1940. 352 pp.

"My own approach is from the sympathetic side," the Dean of Canterbury Cathedral explains in the preface to the American edition of his widely-read work. He begins the book with an autobiographical section which explains how an Anglican churchman came to be an admirer of the Soviet Union. Dean Johnson had been trained as a civil engineer and had gained experience as worker, manager, and employer in industry before his path turned into the ministry. His point of view, therefore, is that of science as well as of Christian ethics, based on the conviction that the present social-economic order in the West is detrimental to both. He describes first the technological and industrial attainments of the Soviet Union, where science is co-ordinated with human needs, and accordingly "the problem is less that of finding work than of finding labor." Industry has been redistributed and "the old distinction between producing and consuming areas" is disappearing. Coal, oil, and water power have been steadily developed, and Soviet machine construction, according to the author, has only that of the United States for rival. The social reform is even more impressive. Dean Johnson describes the moral effect of social security, the phenomenal spread of education, the emergence of a new intelligentsia, and the participation of women in industrial and public life. He believes that the hostility of the British ruling class toward the Soviet Union has been "a leading source of mischief in the past twenty years." *(M. M.)*

Axis America. By Robert Strausz-Hupé. Putnam. 1941. 274 pp.

A FORMER Viennese, the author knows the effectiveness of Nazi propaganda as a "specialized instrument of destruction" and believes that it is now being used to confuse the American people. He analyzes the ruthless philosophy of the party with its emphasis on race and its contempt for the individual, and traces its development in the writings of Spengler, J. H. Chamberlain, Banse, and Haushofer. Quoting liberally from the journals of Germany and Italy, he presents the warped picture of American life familiar to European readers and designed to convince them of the failure of democracy. Reprinted in foreign language papers in this country or distributed through propaganda centers, such articles are intended to arouse racial antagonism and induce lethargy and pessimism. In South America the Nazis are working most successfully through the Spanish Falangists, who urge greater Ibero-American unity and ridicule the Good Neighbor policy. Japan is probably no more Nazified than Westernized, yet the author predicts a growing conformity to Germany's political schemes. The concluding chapter is devoted to the influence of the radio and is based on studies of foreign broadcasts made by the Princeton Listening Center. *(E. L. A.)*

Nietzsche. By Crane Brinton. Harvard Univ. Press. 1941. 266 pp.

PROFESSOR BRINTON'S study of Nietzsche, appearing as the first volume in the series "Makers of Modern Europe," is eminently readable, besides being a sharp logical analysis of the German thinker's hyperbolic oracles. Born in 1844, Nietzsche was brought up by five idolizing women, among them his sister Elizabeth, who later became his editor and biographer. He studied at the University of Bonn, and at an early age

was appointed professor of philology. However, bored with his duties as well as his colleagues, he retired in 1879, and, living the life of a semi-recluse mostly in Switzerland and Italy, devoted himself to writing until, ten years later, he became insane. His life dragged on till 1900. His reputation, strangely, may be said to have begun when his sane life ended, and has grown ever since. Professor Brinton offers an illuminating chapter on this phenomenon, dividing the votaries of the Nietzsche cult into "the gentle Nietzscheans," who interpret his apotheosis of the Superman in a spiritual sense, and "the tough Nietzscheans," who find in his exhortations a stimulus to their anti-democratic and anti-Christian tendencies. As the author explains in the chapter "Nietzsche and the Nazis," while the effect of his doctrines on the Germany of the World War is doubtful, his works — subjected to clever manipulation — have become canonical for National Socialism; they are the only Nazi scripture which can claim merit as literature. (*M. M.*)

Zachary Taylor. By Holman Hamilton. Bobbs, Merrill. 1941. 335 pp.

Aside from the campaign literature of 1848, there is no account of the career of "Old Rough and Ready" either as a military leader or a statesman, and Mr. Hamilton hopes that his two-volume biography will fill this gap. Claude Bowers, who has written the introduction to this first volume, feels that Taylor represented the finest type of professional soldier, "loyal, resourceful and dependable," and that there has been little intelligent appreciation of his work in the redemption of the West. A descendant of the Lees and Strothers of Virginia, Taylor spent his boyhood in the frontier settlements of Kentucky and received a lieutenant's commission in 1808. He first saw active service against the Chickasaw Indians, and during the War of 1812 commanded the heroic defense of Fort Harrison. With the return of peace, he had intended to develop his Kentucky plantation, but gave this up for a succession of frontier posts scattered from Green Bay to Arkansas. Forgotten by the authorities in Washington, he lived a life of humdrum simplicity, disturbed only by the tragic romance between his daughter Knox and Jefferson Davis. The Black Hawk War brought him little glory, and not until the Seminole Campaign of 1835–1837 was his military reputation established. A political rivalry between President Polk and Winfield Scott won him the command of the army of the Southwest in April 1844, and the outbreak of the Mexican War plunged him into action again. Mr. Hamilton describes the victories of the American troops at Palo Alto and Resaca de la Palma, the continued intrigues of the War Department, and the florid maneuvers of Santa Anna. After the crushing defeat of the Mexicans at Buena Vista, Taylor became a national figure, and the "Taylor tradition" which was to carry him to the White House began. (*E. L. A.*)

Theodore Herzl. By Alex Bein. Jewish Publication Society. 1940. 545 pp.

The life story of the founder of modern Zionism is admirably told by Alex Bein, who has combined a profound understanding of the problems of European Judaism with minute research among the mass of Herzl documents, notably the several thousand letters in the Jerusalem Archives. In his youth Herzl, a native of Budapest, was fascinated by technology; however, he found his real bent in literature. In 1891 he became Paris correspondent for the Vienna *Neue Freie Presse*. It was his experience in Paris, where he reported the Dreyfus case, that made him a Zionist. The movement was not wholly new, but Herzl was the founder of large-scale political Zionism, as it is set forth in his work *The Jewish State*. Those Jews who could not or would not be assimilated were to form a modern, progressive state in the ancient homeland of Palestine, legally recognized and guaranteed by the Great Powers. The first of the many Zionist congresses was held at Basle in 1897. From then on Herzl worked indefatigably in the face of hostile criticism, factions within Zionist ranks, and formidable obstacles, political as well as financial. The biographer describes his interviews with the sympathetic Grand Duke of Baden, the ambiguous Kaiser William II, and the Sultan Abdul-Hamid, and finally the

negotiations with the British Cabinet after Joseph Chamberlain, then Secretary for the Colonies, had proposed East Africa for a Jewish settlement. The Prime Minister at the time was Arthur Balfour, who thirteen years after Herzl's death in 1904, made the famous Declaration to further the unfinished work of the Zionist. (*M. M.*)

Let My People Go. By Henrietta Buckmaster. Harper. 1941. 398 pp.

Miss Buckmaster's account of the mysterious agency which spirited countless Negro slaves to freedom covers the whole Abolition movement, from the uprisings of Denmark Vesey and Nat Turner to the experiments of the Reconstruction period. Even today the actual route of the "Underground Railroad" has never been disclosed, and she has drawn her material from the few published reminiscences of the "station keepers" and the legends still alive in the border states and the anti-slavery communities of the northwest. She believes the Railroad was first "incorporated" at Columbia, Pennsylvania, as early as 1804, and sees in Isaac Hopper the first of a long line of resourceful "conductors," both black and white. With Garrison's publication of the *Liberator*, the struggle became a moral crusade, attracting such prosperous New Englanders as Wendell Phillips, Samuel May, and Francis Jackson, but in the west and south "the small people using small means" hurried increasing numbers to safety. The names of Levi Coffin, John Rankin, and Harriet Tubman, "the Moses of her people," were whispered from plantation to plantation, and their homes became recognized stops on the road. Faced with the political arrogance of the slave states, the Abolitionists unwillingly organized as a national party and sent their representatives to protest against the compromise decisions of the 'fifties and the new Fugitive Slave laws. John Brown, who had fought for a free Kansas, saw no remedy but insurrection and his failure at Harper's Ferry precipitated "the irrepressible conflict." Even the victories of the Civil War and the passage of the constitutional amendments failed to bring security to the freed Negro, and in a last tragic exodus hundreds of them fled to the West. (*E. L. A.*)

The Maya and their Neighbors. Appleton. 1940. 606 pp. [*4071.03–102.]

This collection of essays on Middle American civilization has been prepared in order to provide a needed summary of current opinion on the field. Though not an anniversary volume, it is nevertheless warmly dedicated to Professor Albert Marston Tozzer of Harvard, and most of the papers are written by his former students. Part I covers the background of the Maya, as indicated by racial affiliations, geographical surroundings, and the complex languages of Middle America. Part II is devoted to the Maya themselves, and is the longest section in the book. Besides the more familiar questions of epigraphy, architecture, and ceramics, there are critical estimates on studies in Mayan chronology, astronomy, and religion. The last two divisions discuss the northern and southern neighbors of the Maya, with the cultural differences and relationships between the latter and the residents of, for instance, the southern United States and Central and South America. There are several plates, maps, and illustrative tables, and a comprehensive bibliography of over a hundred pages listing publications in the field. The volume is for the most part highly technical, but it does offer a useful résumé of the chief issues in Americanistic research and the present opinions on these points. (*H. McC.*)

Library Notes

"The English Province of Carolana"

A *DESCRIPTION of the English Province of Carolana* [G.309.300], by Daniel Coxe, printed in London in 1727, is a valuable addition to the Library's Americana. The work first appeared in 1722; the Library's copy is of the third edition.

The vast province of Carolana — claimed by Dr. Coxe, father of the author, as Proprietor under the Crown — comprised the present states of Florida, Georgia, Alabama, Mississippi, and Louisiana. The book describes the land with its rivers and harbors, its agricultural and mineral products, and the Indian "nations" inhabiting it, the account being based partly on various journals and partly on the author's own experience as a resident of the country for fourteen years.

The volume contains a large folding map entitled "A Map of Carolana and of the River Meschacebe." It portrays the whole extent of the thirteen original States, with the five Great Lakes, and the head waters and tributaries of the Mississippi River to the borders of Canada and New Mexico.

The long preface is an interesting piece of propaganda. The author asserts the right of the English to the region over the wrongful claims of the French. He records that in 1698 the Proprietor fitted out two ships. "One of these Vessels discover'd the Mouths of the great and famous River Meschacebe, or, as term'd by the French, Mississippi, enter'd and ascended it above One Hundred Miles," and would have founded a settlement there if the captain of the other ship had not deserted the group. "And I cannot forbear taking Notice," the author comments, "that this was the first Ship that ever enter'd that River from the Sea, or that perfectly discover'd or describ'd it's several Mouths, in Opposition of the Boasts and Falsities of the French."

Coxe dwells on the alliance of the Five Nations or Iroquois Indians with the English, and the insidious attempts of the French settlers to win the natives to their side. Because of the difficulty of defending the independent and divergent English plantations, he proposes that all the North American colonies unite under a single governor.

In reviewing the history of the territory, the author relates that "in the Year 1678 a considerable Number of Persons went from New England upon Discovery, and proceeded so far as New Mexico, 150 Leagues beyond the River Meschacebe, and at their Return render'd an Account to the Government of Boston, as will be attested, among many others, by Colonel Dudley . . . afterwards Governor of New England." As the Indian Wars soon broke out, some of the Indians who had been on the expedition fled to Canada, where they gave information to De LaSalle about the explored country, and served as guides and interpreters in the Frenchman's subsequent expedition. M. M.

Governor Moody's Mission to Newfoundland

AT the outbreak of Queen Anne's War the British garrison at St. John's, Newfoundland, was besieged by the French and would have fallen but for the exertions of Lieutenant John Moody, who with a company of soldiers had been stationed in the colony since 1698. Four years later, however, when Thomas Lloyd, a political favorite, had replaced Moody, the stronghold surrendered and was completely destroyed. The Board of Trade, alarmed at the dangerous position of the fisheries, demanded an investigation. Lloyd was accused of treachery, and Moody was at once sent out as a special governor. He was at this time a member of the Whig group which supported Lord Sunderland, the secretary of state; and aside from his official reports, he sent long communications to his patron.

The Library has recently acquired two of these documents, both written in 1709. The earlier is dated from Boston, August 8, where Moody, having completed his inspection, was waiting for a vessel to take him back to England. It covers three large folio pages

and is a summary of several previous letters which he thought might have miscarried. In it, he gives his explanation of the fall of St. John's, exonerating Lloyd and declaring, "The garrison was taken only by fourteen or fiveteen of the french who Opened the Gates And lett in the rest who were in All one hundred and fivety who have quite raised both fort and Castle to the Ground." He also fears that the fishery, which "is at the last Gasp . . . will in Evetably be quite destroyed," unless some fortified place is provided for the inhabitants. In his opinion it would be useless to rebuild St. John's, and he suggests fortifying Ferryland Downs, it being "a place of Great Naturall Strength And has Several comodious harbours under its protection And is Capable of Containing Under Cover of the Garrison a thousand familys." In the rest of the letter he works out a scheme by which the new defenses may be completed at a cost of only five thousand pounds and the little village "soon become a populous and rich town."

Moody stayed in New England long enough to attend the council of colonial governors which met at Rehoboth in October 1709 to plan a fresh assault on Port Royal. As he wrote to Sunderland on the twentieth of the month, he had intercepted a letter from Costabelle, then governor of Placentia, to Subercase at Port Royal, in which the former complained of his defenseless condition. Moody naturally felt that it would be more "glorious" to drive the French from Newfoundland than from Nova Scotia and he urged the congress to consider an immediate attack on the weaker post. "For the Reduction of Placentia," he wrote, "will . . . be a lasting Comfort . . . to this province of New England."

A copy of the memorial which Moody read to the assembled governors is enclosed in the second letter to Sunderland. It bears the endorsements of the other delegates, who rejected Moody's proposal but asked his assistance at Port Royal. He sailed for England almost immediately, however, and the expedition commanded by Colonel Francis Nicholson got under way without him. **E. L. A.**

Robert Fulton on Canal Navigation

A WELCOME addition to the Bowditch Collection is *A Treatise on the Improvement of Canal Navigation* [**E.181.37] by "R. Fulton, Civil Engineer," printed in London in 1796. It is a folio volume of 144 pages with 17 full-page plates, bound in the original blue boards. The copy once belonged to the Earl of Hardwicke, whose book-plate it bears.

The complete title gives an adequate idea of the contents: "Exhibiting the numerous advantages to be derived from small canals and boats of two to five feet wide, containing from two to five tons burthen. With a description of the machinery for facilitating conveyance by water through the most mountainous countries, independent of locks and aqueducts, including observations on the great importance of water communications, with thoughts on, and designs for, aqueducts and bridges of iron and wood."

The work is dedicated to several prominent British engineers. In the preface the young experimenter philosophizes about "speculative inquiries" which some conceal from fear of criticism: "In mechanics," he writes, "I conceive, we should rather consider them improvements than inventions, unless improvement may be called invention; as the component parts of all new machines may be said to be old; but it is that nice discriminating judgement, which discovers that a particular arrangement will produce a new and desired effect, that stamps the merit." This observation now reads like a prophecy — so well it fits Fulton's own contribution of eleven years later when, improving on previous experiments, he constructed the first steamship which actually worked.

In the treatise on transportation by canals, which was suggested by a project of his friend Lord Stanhope, Fulton solves the problem of conveying boats from one level to another by means of inclined planes, thereby eliminating the need of locks, which require a great expenditure of water. He also offers designs for machines which will transfer boats by a perpendicular lift. The plates, engraved on copper from Fulton's own

designs, consist partly of mechanical diagrams and partly of pictures showing the machinery in operation in the setting of pleasant English landscapes.

Robert Fulton, born in 1764 on a farm in Pennsylvania, learned portrait and miniature painting in Philadelphia, and in the late 1780's, equipped with a letter from Benjamin Franklin to Benjamin West, sailed for England to study under the master. But engineering problems attracted him more and more, and as early at 1793 he began experiments on the steamship. It was, however his preoccupation with the problem of canals that caused him to neglect his painting. When his treatise was published, he sent a copy to Thomas Mifflin, Governor of Pennsylvania, to whom he dedicated the last chapter, and one to George Washington, then President, to whom he also suggested in a letter the creation of a company for the extension of canals, and the possibility of constructing a canal from Philadelphia to Lake Erie. This plan later materialized as the Erie Canal.

Fulton sought and obtained the patent for his designs in canal construction from Republican France, where he went in 1798 and where he stayed seven years, constructing and demonstrating his invention of a submarine which was used in the French-English war. His treatise on canal navigation was translated by Recicout and printed in Paris in 1799; the Library had already a copy of this version. The following year it was printed in Lisbon. **M. M.**

A Sermon by John Foxe

A SERMON by John Foxe, the martyrologist, translated into Latin by the preacher himself and published by John Day in London in 1571 under the title *De Christo Crucifixo Concio* [**G.389B.209], is a valuable document of a turbulent time. The volume is rare; only two other copies are known to exist in the United States. The English original of the sermon was also published by Day, directly after its delivery on Good Friday, 1570.

Foxe preached his sermon after Pope Pius V had excommunicated Queen Elizabeth and her loyal subjects following the suppression of the Northern Rebellion, the armed rising by the Catholic nobles, in 1569. Considering the length of the discourse, one cannot but admire the endurance of the congregation, in spite of the heights of eloquence to which Foxe rose occasionally. The sermon consists mainly of the Protestant argument against the validity of the sacrifice of the Mass, insisting on faith as the sole requisite for salvation. The burning controversies of the time are revived in many pointed references to such characters as Cardinal Pole, Stephen Gardiner, and the Catholic apologist Stanislaus Hosius. The preacher sounds a more modern note when he exhorts the citizens of London to relieve the poverty which manifests itself in swarms of beggars.

John Foxe, a native of Boston in Lincolnshire, was himself not unacquainted with want. The story is told that when he drifted, destitute, about London, an anonymous friend presented him with a purse. Soon thereafter the Duchess of Richmond had him appointed tutor to the orphaned grandchildren of the Duke of Norfolk. Curiously enough, Foxe became the first Protestant preacher at Reigate, the Catholic Norfolk's castle, and ironic fate further pursued him when, twenty-two years later, he was present at the execution of the younger Duke of Norfolk, his one-time pupil and benefactor, to whom he dedicated the Latin version of his martyrology. During the reign of Mary, Foxe lived in exile at Frankfurt and at Basel. On his return to England under Elizabeth, he was ordained a priest of the established Church. However, he was too much of a Puritan to be happy in a surplice, and, having obtained his second prebend at Durham Cathedral, he resigned within a year. He died in 1587, at the age of seventy-one. **M. M.**

The Art of Dying

THE Library has recently acquired a fine copy of the *Ars Moriendi* [**G.409.170], published at Nuremberg about 1510. All but one of the eleven full-page woodcuts represent the trials of a dying man, surrounded by the wicked and benevolent spirits that haunt his final hours. The last plate shows God the Father enthroned among angels, pointing to Christ on the Cross.

The book is an interesting late version of the popular block book. The original designs from which the woodcuts are copied were probably engraved on copper by the imaginative German artist, the Master E. S. As the present volume testifies, the series maintained its popularity until well into the sixteenth century, when the medieval conception of death became outmoded.

According to the *Ars Moriendi* — or, as Caxton translated it, "the craft for to deye" — there are five dangers which the dying man must overcome to ensure his soul's safety. He is tempted successively by the devils of infidelity, despair, impatience, vainglory, and avarice, to be saved in each case by an angel. Finally the Church triumphs, and the new-born soul ascends to Heaven. In the early block books the pages were large, and even the illiterate could comprehend the pictures. In the 1510 edition the designs are small and sometimes the text is on the reverse of the illustration instead of opposite it. Nevertheless, the woodcuts are very effective, especially the one on the title-page, showing a sick man with his attendants, and the one depicting the Almighty at the end. J. E.

Lectures at the Library

DURING April the following free lectures will be given in the Lecture Hall of the Central Library:

Personalities in the News. Patricia Marshall Tate. Illustrated with slides. 8.00 Thursday, April 3.

The World Picture. Frank H. Sprague. 3.30 Sunday, April 6.

Out of Every-Day into a Land-of-Fantasy. Emily Vance, reader and lecturer. Assisted by Priscilla Vance. 8.00 Sunday, April 6.

Gardens Here and There. Arnold M. Davis. Illustrated with slides. 8.00 Thursday, April 10.

Hollywood, 1941. Marjory Adams. 3.30 Sunday, April 13.

John Ruskin's Gift to Humanity. David L. Martin, D.D., M.D. (Boston Ruskin Club Program.) 3.00 Monday, April 14.

The Theatre Workshop Players. Marie Ware Laughton, director. 8.00 Thursday, April 17.

Making Friends with Birds and Animals. Thornton W. Burgess. Illustrated with slides and moving pictures. Under the Auspices of the Massachusetts Society for the Prevention of Cruelty to Animals. 3.30 Sunday, April 20.

The Fascination of Old Mexico and Her Gardens. Charles Gibbs Adams, California Landscape Architect and Town Planner. Illustrated with colored slides. 8.00 Thursday, April 24.

Recitals at the Library

DURING April the following free recitals will be given in the Lecture Hall of the Central Library:

Lecture-Recital: Woman's Activity in American Music During the Last Fifty Years. Grace Warner Gulesian, composer-pianist; Georgia Thomas, soprano. 8.00 Sunday, April 13.

Recital. Elsie Foss, Norwegian Concert Pianist. 8.00 Sunday, April 20.

Concert. Music Department of the Burroughs Newsboys Foundation. Stanley Clement, director. (Drawings and paintings to be displayed.) 3.30 Sunday, April 7.

Recital of Spirituals. The W.P.A. American Folk Singers. Thomas Johnson, conductor. 8.00 Sunday, April 27.

Scenes from the Operas. Madam Luisa Tosi and pupils. In costume. (Boston Ruskin Club Program.) 3.00 Monday, April 28.

The Lowell Lectures

DURING April the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

The Christian Society in Medieval Thought. F. Edward Cranz, Ph.D., Junior Fellow of Harvard University. *First Lecture:* "The Biblical Background: A Kingdom Not of This World." 8.00 Tuesday, April 1. *Second Lecture:* "St. Augustine and the City of God." 8.00 Friday, April 4. *Third Lecture:* "Charlemagne and the Christian Empire." 8.00 Tuesday, April 8. *Fourth Lecture:* "Gregory VII and the Universal Church." 8.00 Friday, April 11. *Fifth Lecture:* "St. Thomas and the World Order." Tuesday, April 15.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening	*Fiction*	*Music*
Bibliography. Libraries	*Fine Arts*	*Periodicals*
Biography	*Genealogy*	*Poetry*
Business	*History*	*Politics & Government*
Children's Books	*Journalism*	*Psychology*
Domestic Science	*Language*	*Religion. Theology*
Drama. Stage	*Law*	*Science*
Economics	*Manners & Customs*	*Sociology*
Education	*Medicine. Hygiene*	*Technology*
Essays. Literature	*Military Science*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Gustafson, Axel Ferdinand. Soils and soil management. McGraw-Hill. 1941.

Phillips, A. H. Gardening without soil. New York, Chemical Pub. Co. 1940.

Bibliography. Libraries

Bain, James Stoddart. A bookseller looks back; the story of the Bains. London, Macmillan. 1940.
Foreword by Hugh Walpole.

[Dwiggins, William Addison.] WAD to RR; a letter about designing type. Harvard College Library. 1940.

Guide to Catholic literature, The, 1888–1940. Detroit, Romig. 1940. **B.H.794.2C**
An Author-subject-title index . . . of books and booklets, in all languages on all subjects by Catholics or of particular Catholic interest, published or reprinted.

Jackson-Wrigley, M., and Eric Leyland. The cinema, historical, technical and bibliographical, a survey for librarians and students. London, Grafton. 1939. 198 pp. **B.H.717.5**

Macleish, Archibald. Post-war writers and pre-war readers. American Ass'n for Adult Education. 1940.

Orton, Robert M., *compiler.* Catalog of reprints in series 1940. Wilson. 1940.

Winship, George Parker. Printing in the fifteenth century. Univ. of Pennsylvania. 1940.

Biography

Single

Anderson, Florence Mary. A grandfather for Benjamin Franklin . . . Meador Pub. Co. 1940.

Griggs, Earl Leslie. Coleridge fille; a biography of Sara Coleridge. Oxford Univ. 1940.

Joseph-Maginot, Marguerite. He might have saved France. Doubleday, Doran. 1941.
A personal biography of André Maginot, French Minister of War and sponsor of the Maginot Line, by his sister.

Kingsmill, Hugh, *editor.* Johnson without Boswell: a contemporary portrait of Samuel Johnson. Knopf. 1941.

Villard, Henry, *1835–1900.* Lincoln on the eve of '61 . . . Edited by Harold G. and Oswald Garrison Villard. Knopf. 1941.

Collective

[Sanborn, Mabel Young,] *compiler.* Brigham Young's wives, children and grandchildren. [Salt Lake City, Young. 1940.]

Who's who. 1941. London, Black. [1940.] 3511 pp. **BH.644.2=2439a.50**

Memoirs

Heide, Dirk van der. My sister and I; the diary of a Dutch boy refugee. Harcourt, Brace. [1941.]

Sproston, John Glendy. A private journal . . . Edited by Shoi Sakanishi. Tokyo. 1940.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Abbott, Arthur L. National electrical code handbook. 5th edtion. McGraw-Hill. 1940. 595 pp. **TK3275.A13
Based on the 1940 edition of the National electrical code.

Alexander, Ralph S., *and others.* Marketing. Ginn. [1940.] 794 pp. NBS

Anglo- American directory of Mexico. (1939.) Published by Jack Starr-Hunt. Mexico. [1939?] 384 pp. **F1204.5.A58

Beals, Carleton. Pan America. Houghton Mifflin. 1940. 438 pp. NBS

Berle, Adolf A., *Jr.* New directions in the new world. Harper. 1940. 141 pp. NBS

Cyclopedia of insurance in the United States. 50th annual edition. 1940. New York, Index Pub. Co. 1940. 879 pp. **HG8523.C99

Decorative furnisher directory and buyers' guide, The. 1940/41. New York, Cawthra. [1940.] 416 pp. **HD9773.D29

Dietrich, Ethel B. Far eastern trade of the United States. Institute of Pacific Relations. 1940. 116 pp. NBS

Eastwood, Robert P. Sales control by quantitative methods. New York, Columbia University Press. 1940. 311 pp. NBS

Hartley, Randolph. Aeronautical dictionary and reference library. 1940 edition. Los Angeles, DeVorss. [1939.] 524 pp. **TL509.H33
"For the layman, students, mechanics, aircraftsmen, pilot, navigators, and airportsmen."

Howard, Mayne S. Principles of public finance. Commerce Clearing House. [1940.] 432 pp. NBS

Institute of women's professional relations. Directory of colleges, universities and professional schools offering training in occupations concerned with art in industry. New London, Conn. 1940. 390 pp. **L901.I59a

Keene, Frances, *editor.* Neither liberty nor bread; the meaning and tragedy of Fascism. Harper. [1940.] 338 pp. NBS

Kelly's directory of the leather trades for England, Scotland and Wales. 1940. London. [1940.] 1209 pp. **TS945.K29

Laski, Harold J. Where do we go from here? Viking. 1940. 192 pp. NBS

Loewenstein, Karl. Hitler's Germany; the Nazi background to war; new edition completely revised. Macmillan. 1940. 230 pp. NBS

Munk, Frank. The economics of force. Stewart. [1940.] 254 pp. NBS

Oppenheimer, Francis J. Ezekiel to Einstein; Israel's gifts to science and invention. Liveright. [1940.] 138 pp. NBS

Priestley, John B. Britain speaks. Harper. [1940.] 263 pp. NBS

Security dealers of North America. 1941 edition. Seibert. 1941. 1038 pp. **HG4907.S44

Seed trade buyers guide and directory. 1941. Chicago, Seed World. 1941. 210 pp. **SB44.S45

Spalding's official athletic almanac . . . 1941. New York, American Sports Pub. Co. 1941. 112 pp. **GV741.S73

Stampers New York manual; listing New York resident buying offices, buying personnel, sample room days, and accounts represented. 1940/41. Stampers Arrival of Buyers. [1940.] 349 pp. **HD9940.S78

Children's Books

Bennett, Richard. Mister Ole. Doubleday, Doran. 1940. Illus. yB472m
In the early pioneer days of the Pacific Northwest, two lonesome boys from Ireland found a true and fast friend in Mr. Ole.

Bolton, Ivy. Luck of Scotland. Longmans, Green. 1940. Illus. yB694Lu
A stirring tale of a girl's loyalty to Scotland.

Brown, Rose. Two children of Brazil. Junior Literary Guild. [1940.] Illus. yB8797t
A boy and girl find that life on a South American plantation can provide many unusual adventures.

Carr, Albert. Men of power. Viking. 1940. Illus. 272 pp. y920C311
Here are eight of the most exciting chapters of history — the stories of men who have achieved power comparable to dictatorship.

Colum, Padraic. Where the winds never blew. Macmillan. 1940. Illus. yC726wh
The strange adventures of an amusing group of animals in a make-believe land make this a delightful Irish folk-tale.

Cottrell, Dorothy. Wilderness orphan. Messner. [1940.] Illus. 96 pp. y599C851
Wild life in Australia is vividly portrayed in this gentle story of Chut, the kangaroo.

De Leeuw, Adele. Dina and Betsy. Macmillan. 1940. Illus. yD346de
Summer adventures of two Dutch girls on the island of Walcheren.

Embury, Lucy. Listening man. Messner 1940. Illus. yE528L
Ireland in the sixth century is the setting for this tale of a fisher boy and his wondrous music.

Emery, R. G. Wings over West Point. Macrae-Smith. [1940.] Illus. yE534w
The dramatic tale of the life and struggles of a young cadet.

Fitzgerald, Pitt L. Drovers east. Junior Literary Guild. [1940.] Illus. yF554d
Cattle driving from the Ohio settlements to the markets of Baltimore in the early nineteenth century.

Gramatky, Hardie. Hercules. Putnam. 1940. Illus. yo94G745h
A colorful illustrated picture book which relates how Hercules, an old-fashioned fire engine, won his place of fame in a museum.

Justus, May. Mr. Songcatcher and company. Doubleday, Doran. 1940. Illus. yJ96m
From the Tennessee mountains comes this story relating the experiences of a stranger who came in search of the words and music of old mountain folk tunes.

Kelley, Robert. Press box. Dodd, Mead. 1940. yK294p
This follows the thrilling career of a young sports writer from his first news reporting job to the editing of his own sports column.

Kummer, Frederic. Courage over the Andes. Junior Literary Guild. [1940.] yK965c
The dramatic events of 1812 in South America that foreshadowed the Monroe Doctrine make a stirring background for this story of Dick Weatherby.

Lathrop, Dorothy. Presents for Lupe. Macmillan. 1940. Illus. yL353p
Unusual illustrations enhance this charming story of a little red squirrel from South America.

McCulloch, Robert. Polly Kent rides west. Junior Literary Guild. [1940.] Illus. yM133p
A couragcous girl with the real pioneer spirit joins a wagon train in '49 and proves her true heroism.

Waldeck, Theodore J. On Safari. Viking. 1940. Illus. 208 pp. y960tW158
A famous explorer relates his experiences as a young man venturing into the heart of unknown Africa.

White, Eliza O. House across the way. Houghton, Mifflin. 1940. Illus. yW583h
Eight lively children find the sedate garden of Miss Gladys Gray very inviting.

Williams, Henry Lionel. Turi of the magic fingers. Viking. 1939. Illus. yW723t
How a prehistoric youth, handicapped by lameness, struggled to become worthy of his tribe.

Domestic Science

Allen, Ida Bailey. Ida Bailey Allen's money-saving cook book. Garden City Pub. Co. [1940.]

Cummings, Richard Osborn. The American and his food; a history of food habits in the United States. Univ. of Chicago. [1940.] 287 pp. B.H.91.8

Drummond, Jack Cecil. The Englishman's food: a history of five centuries of English diet. Cape. [1940. 574 pp. B.H.91.7

Newman, Clare, and Bell Wiley. A cook book of leftovers. Little, Brown. 1941.

Reed, Anna Wetherill. The Philadelphia cook book of town and country. Barrows. 1940.

Drama. Stage

Essays

Bates, William Nickerson. Sophocles, poet and dramatist. Univ. of Penn. 1940.

Bowers, Fredson Thayer. Elizabethan revenge tragedy 1587–1642. Princeton. 1940.

Daudet, Léon. Le drame franco-allemand. Paris. [1940.]

Freedley, George, and John A. Reeves. A history of the theatre. New York, Crown Publishers. [1941.] 688 pp. B.H.710.5

Gorelik, Mordecai. New theatres for old. French. 1940.

Marx, Milton. The enjoyment of drama. Crofts. 1940.

Orman, Alice. The Straw hat theatre presents. [New York, The author. 1940.]
Lithoprinted.

Thomas, Henry. Stories of the great dramas and their authors. Garden City Pub. Co. [1939.]

Plays

Langner, Lawrence, and Armina Marshall. Suzanna and the elders; an American comedy. Random House. [1940.]

Moore, Stephen, *editor*. Six anti-Nazi one act plays. New York, Contemporary Play Publications. 1939. West End Branch

Shakespeare

Shakespeare, William, *1564–1616*. The tragedy of King Lear . . . edited by George Lyman Kittredge. Ginn. [1940.]

Stoll, Elmer Edgar. Shakespeare and other masters. Harvard. 1940. 430 pp. B.H.914.8

Economics

Alexander, Ralph S., *and others*. Marketing. Ginn. [1940.] 9381.04A84

Chayka, Louis. Inventing for profit. House of Field. [1940.] Pat. Rm. 17.28

Deutsche Volkswirt, Der. Special aspects of new Germany's economic system; Germany's exports cover the requirements of the neutral states. Berlin. 1940.
Articles by various German writers. 9330.943A19

Dietrich, Ethel B. Far Eastern trade of the United States. Institute of Pacific Relations. 1940. 9382.5A13

Eastwood, R. Parker. Sales control by quantitative methods. Columbia Univ. 1940.

Faulkner, Edwin J. Accident-and-health insurance. McGraw-Hill. 1940. 9368.4A113

Hotchkiss, George Burton. An outline of advertising; its philosophy, science, art, and strategy. Rev. edition. Macmillan. 1940. 5639.634R

Lasser, Jacob Kay. Your income tax. Simon and Schuster. 1941. 9336.2473A103

Mexico's oil. Mexico City. 1940. *9338.22A80
A compilation of official documents in the conflict of economic order in the petroleum industry, with an introduction summarizing its causes and consequences.

Summers, Harrison Boyd, and Robert E. Summers, *compilers*. Planned economy, a supplement to increasing federal power. Wilson. 1940. *5598.319.14 No.4

Education

Beesley, Patricia. The revival of the humanities in American education. Columbia Univ. 1940.

Billett, Roy O. Fundamentals of secondary-school teaching. Houghton Mifflin. [1940.]

Bobbitt, Franklin. The curriculum of modern education. McGraw-Hill. 1941.

Cole, Arthur Charles. A hundred years of Mount Holyoke College. Yale. 1940.

Gossard, Arthur Paul. Superior and backward children in public schools. Univ. of Chicago. [1940.]
Photoprinted.

Harvard University catalogue. 1940/41. Harvard. [1940.] 1120 pp. B.H. Ref. Desk

Junior college journal; official organ of the American association of junior colleges, Vol. 11, no. 5– Jan. 1941– Washington. Teachers Room

Kohn, Hans. Education for world unity. American Ass'n for Adult Education. 1940.
Reprint from the Journal of Adult Education, June 1940.

School and college placement. Journal of the Pennsylvania association of school and college placement, vol. 1, no. 1, 2– October, December, 1940. Philadelphia. [1940.] *LB2343.5.A16

Tyler, Harry E., *and others, editors*. Learning to live; a guidebook for beginning college students. Farrar & Rinehart [1940.]

Ulich, Robert. Fundamentals of democratic education; an introduction to educational philosophy. American Book Co. [1940.]

Wriston, Henry Merritt. Democracy and a self-reliant culture. American Ass'n for Adult Education. 1940.
Preprint from the Journal of Adult Education, June 1940.

Essays. History of Literature

Brown, Herbert Ross. The sentimental novel in America 1789–1860. Duke Univ. 1940.

Emerson, Ralph Waldo, *1803–1882*. The works of Ralph Waldo Emerson. Tudor Pub. Co. [1940.] 4 v. in 1. **B.H.935.11**

Henkin, Leo J. Darwinism in the English novel, 1860–1910 . . . New York, Corporate Press. 1940.

Hintz, Howard W. The Quaker influence in American literature. Revell. [1940.]

Lucas, Frank Laurence. Ten Victorian poets. Cambridge Univ. 1940.
First edition (Eight Victorian poets) 1930; second edition (Ten Victorian poets) 1940.

Weisinger, Nina Lee. A guide to studies in Spanish American literature. Heath. 1940.

Wilder, Amos Niven. The spiritual aspects of the new poetry. Harper. [1940.]
Includes discussion of the work of D. H. Lawrence, Conrad Aiken, Kenneth Patchen, Yeats, and T. S. Eliot.

Fiction

In English

Armstrong, Margaret. The man with no face. Random House.
A mystery story by the author of "Trelawney".

Atkins, Elizabeth. Holy suburb. Dutton.
A story of the Middle West in the early 1900's.

Baker, Frank. Miss Hargreaves. Coward-McCann.
For those who enjoy fantastic stories.

Bell, Vereen. Swamp water. Little, Brown.
A good story of the Georgia swamp.

Brand, Max. Young Dr. Kildare. Dodd, Mead.
A light story with a hospital background.

Buchan, John. Mountain meadow. Houghton, Mifflin.
The last novel by the author of "Pilgrim's Way."

Bullett, Gerald. When the eat's away. Knopf.
Humorous situations and amusing dialogue.

Clason, Clyde B. Green shiver. Doubleday, Doran.
A Crime Club mystery with a Chinese background.

Coles, Manning. Drink to yesterday. Knopf.
Intrigue, romance and adventure.

Croy, Homer. Mr. Meek marches on. Harper.
Humorous adventures of Mr. Meek, familiar to radio fans.

Daly, Elizabeth. Murders in Volume 2. Farrar and Rinehart.
An unusual mystery.

Dawson, Peter. The crimson horseshoe. Dodd, Mead.
A prize Western by a new writer.

Eberhart, Mignon G. Speak no evil. Random House.
A smoothly told mystery.

Hatch, Eric. Unexpected uncle. Farrar and Rinehart.
An amusing story.

Hilton, James. Random harvest. Little, Brown.
Pre-war England (1937–1939).

Hudson, Alec. Enemy sighted. Macmillan.
A long short story of war in mid-ocean.

Innes, Michael. The secret vanguard. Dodd, Mead.
Fifth columnists in Scotland.

Jameson, Storm. Cousin Honoré. Macmillan.
A prophetic picture of France before its capitulation.

John, Evan. King's masque.
An eighteenth century historical novel by the author of "Crippled Splendor."

Kaup, Elizabeth Dewing. Not for the meek. Macmillan.
The life story of a Danish immigrant.

Lieferant, Henry, and Sylvia Lieferant. One enduring purpose. Dutton.
Contrast between a country doctor and a city specialist.

Little, Constance, and Gwenyth Little. The black paw. Doubleday, Doran.
A Crime Club mystery.

Marquand, John P. H. M. Pulham, Esquire. Little, Brown.
A story with a twentieth century Boston setting by the author of "The late George Apley."

Meloney, Franken. American breed. Farrar & Rinehart.
A love story for those who like dogs.

Niven, Frederick. Mine inheritance. Macmillan.
An historical novel of the Hudson Bay country.

Perry, George Sessions. Hold autumn in your hand. Viking.
A well-drawn picture of sharecropping.

Pinkham, E. G. Aunt Elsa. Knopf.
For readers who enjoyed "Mr. Chips."

Sass, Herbert Ravenel. Emperor Brims. Double-Doran.
South Carolina in the eighteenth century.

Tarkington, Booth. The heritage of Hatcher Ide. Doubleday, Doran.
Better-than-average light story.

Thane, Elswyth. Remember today. Duell.
A love story with a happy ending.

Trumbo, Dalton. The remarkable Andrew. Lippincott.
In the vein of "Benjamin Franklin calls on the President."

Tuttle, W. C. The dead-line. Houghton Mifflin.
A Hashknife Hartley Western.

Walling, R. A. J. By hook or crook. Morrow.
A mystery story in Walling's best manner.

Whitney, Janet. Jennifer. Morrow.
A thrilling story of exile in Botany Bay.

Wise, Evelyn Voss. Wheels in the timber. Appleton-Century.
A story with the Minnesota lumbering industry as a background.

Wren, Percival Christopher. Two feet from heaven. Macrae Smith.
Depicts the struggle between good and evil in the life of a weakling.

Wylie, Philip. Salt water daffy. Farrar & Rinehart.
Short stories that should appeal to all fishermen.

In French

Delmas, Lucien. Le cavalier Franken. Paris. [1940.]

Jouglet, René. Valparaiso. Paris. [1940.]

Fine Arts

Architecture

Ayscough, Anthony. Country house baroque. With a foreword by Sacheverell Sitwell and a descriptive text by M. Jourdain. London, Heywood Hill. 1940. 8103.02–104
Photographs of eighteenth century ornament, mostly stucco-work in English and Irish country houses and in some Dublin houses.

Lincoln, Fay S. Ante bellum architecture of the South; catalog of photographs. [New York, Lincoln. 1939.] *8094.04–110

Ny svensk arkitektur; new Swedish architecture. [Stockholm. 1939.] 8097.08–110

U. S. Public works administration. Public buildings; a survey of architecture of projects constructed by federal and other governmental bodies between the years 1933 and 1939 . . . by C. W. Short . . . [and] R. Stanley Brown. [Washington.] 1939. *8094.05–109

Art History. Aesthetics

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Pianoforte part only.

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Score for two cornets, trombone, baritone and tuba.

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More Books

The Bulletin of the Boston Public Library

Volume XVI, Number 5

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More Books

The Bulletin of the Boston Public Library

MAY, 1941

The Sears-Freiligrath Library of German Literature

A FINE collection of German books, once in the possession of the poet Ferdinand Freiligrath, has recently been presented to the Library by Mrs. J. D. Cameron Bradley of Boston. The gift is greatly appreciated because the Library has hitherto been weak in this field. German literature flowered late, long after the successive golden ages of Italy, England and France. Yet, through a strange irony of history, the free and imaginative culture which it represents is now as completely of the past as the literature of classical antiquity, and once more, as in the Dark Ages, it is the special privilege of libraries to preserve the best heritage of a people for a better day.

In March 1878, two years after Freiligrath's death, his remarkable collection of more than eight thousand volumes was offered for sale at Stuttgart, and was bought by the late J. Montgomery Sears of Boston. Freiligrath was throughout his life an ardent book lover, gifted with a special knack for finding rare editions, and neither poverty nor exile deprived him of the comfort of his library. Indeed, his long exile in England was responsible for many fine editions of English literature. Most of these, however, are not included among the seventeen hundred volumes — over a thousand titles — now in the Boston Public Library; and the Freiligrath collection here is one mainly of German literature, and especially poetry.

An intimate friend of Longfellow, Ferdinand Freiligrath, who but for a sudden turn of events would have made the United States his home, is a romantic yet vigorous character. In his day he was immensely popular. "If one had asked any educated German in the middle of the forties," Professor Eduard Engel wrote in his *History of German Literature,* "who was the most admired among the living poets, one would have heard the same answer everywhere: Freiligrath." He was born in 1810, in Detmold, the son of a schoolmaster who could not afford to give him an extensive education. Consequently, the boy entered the business of an uncle in

4.21.41: 4M.475

Soest, where he had enough leisure to begin the study of languages which later enabled him to become one of the foremost translators of poetry. With the longing for the exotic which was a symptom of French and German romanticism, Freiligrath in 1831 found work in Amsterdam, where the life of the harbor stimulated his imagination and suggested the ballads of Arabian deserts, lions and elephants, palms and noble Moors with which he made his early reputation. Here also he wrote the highly imaginative ode *Florida of Boston,* addressed to the majestic frigate of that name in the Amsterdam harbor. In 1835 his first poems were published in the *Deutsche Musen Almanach,* edited by Gustav Schwab and the great poet Adelbert von Chamisso. Two years later, having left Amsterdam for work in Barmen, Freiligrath began his friendships with other young German poets in the Rhineland, especially Immermann, Simrock, Matzerath, and Wolfgang Müller von Königswinter, all of whose works are well represented in his library. By 1839 he felt secure enough to give up business and devote himself to literature. Two years later he married and settled first in Darmstadt, then in St. Goar on the Rhine, where he enjoyed fruitful activity, great renown, and a pension from the King of Prussia. It was at St. Goar that he met Longfellow, who remained his lifelong friend. The correspondence between the two poets, which is preserved in Craigie House and has been published by Professor James Hatfield Taft, makes the most delightful reading. Some of Freiligrath's letters begin "My dearest Longfellow!" or "Dear, good, precious Longfellow!"

But all was not idyllic in the Prussia of the 1840's. Incensed at the King's failure to give the country its promised constitution, Freiligrath joined the political poets. The publication of his *Glaubensbekenntnis* (Confession of Faith) in 1844, while it increased his popularity, also marked him for persecution by the government. First he fled to Brussels, where he was joined by Karl Heinzen. After two years he settled in a suburb of London and once more entered a business firm for his livelihood. Meanwhile Longfellow encouraged him to emigrate to America. He was in fact inclined to do this, when the February revolution in France gave him new hope for Europe, and after the similar uprising in Berlin, which resulted in amnesty for political fugitives, he returned to the Rhine in May 1848. Only three months later he was arrested and tried for treason, but the jury acquitted him and the people acclaimed him with a jubilant demonstration. The reactionary group, however, forced him once more into exile in London. There he made his home for seventeen years; and there he translated Longfellow's *Hiawatha* and the English poets. Finally in 1868 his many faithful adherents in Germany invited him to return and through a public subscription enabled him to live carefree with his wife and son Otto in Stuttgart. While keeping in touch with two daughters in England and two sons in America, he translated Walt Whitman and Bret Harte. The untimely death of Otto hastened Freiligrath's end in 1876.

THE Freiligrath Collection now in the Library includes some thirty presentation copies with autograph inscriptions by the authors. Before surveying the collection as a whole, it may be of some interest to glance at these gifts from poet to poet because of the warmth and vitality that autographs impart to such unique copies, whether or not they are of great intrinsic value. Freiligrath, as a matter of fact, received volumes of real distinction from his international circle of friends.

On the inside cover of one volume Mr. Sears has pasted a label saying: "This book is never loaned." It is the first volume of Adelbert von Chamisso's *Werke,* Leipzig 1836. Opposite the title-page is a beautiful engraving after the painting by R. Reinick, showing the handsome French nobleman who became one of the most sensitive of German lyric poets. The volume with the inscription, however, represents him not as a poet, but as a traveller, being the first part of his *Journey round the World.* On the flyleaf he has written "Dem wackern und sehr lieben Dichter F Freiligrath als Freundschaftspfand. Berlin den 29 März 1836 Der Verfasser. (To the brave and very dear poet F Freiligrath as a token of friendship. Berlin March 29, 1836.") At the bottom of the page Chamisso has jotted a sentence which, translated, reads, "When I wrote the question [on] I p. 417, it seemed to me as if Freiligrath had to answer it," and signed it with his initials. Turning to the indicated page, one finds a passage which tells how just before reaching the Azores the author and his companions saw a bottle floating in the sea. "What could the message say which it presumably contained?" is the question which his friend Freiligrath seemed to him best qualified to answer.

Wolfgang Müller von Königswinter, one of the romantic poets of the Rhineland, sent his epic *Johann von Werth,* Cologne 1855, to his "dear friend" Freiligrath, and also *Prinz Minnewin,* Cologne 1854, a poetic version of a Spanish tale which Washington Irving had already retold in the *Alhambra.*

Friedrich Bodenstedt, represented in the collection by several works, may be considered the Edward Fitzgerald of German poetry — and not only because he also translated Omar Khayyam. Unlike Fitzgerald, however, he enjoyed extraordinary fame during his short life for his *Songs of Mirza Schaffy,* supposedly translated from the Persian, but actually his own creations. Bodenstedt presented a historical work on the Caucasus, *Die Voelker des Kaukasus* in the enlarged edition of 1855, to "Ferdinand Freiligrath in herzlicher Verehrung & Freundschaft. London, Juni '59 (with cordial admiration and friendship. London, June '59.)"

One of the most able translators in this period when the leading German poets excelled in the interpretation of foreign verse was Adolf Strodtmann, the translator of Tennyson and several American poets, who for a time at least sojourned in America. Five copies with friendly greetings from Strodtmann are in the collection. These are *Rohana,* Hamburg

1857, and *Lothar,* "timely arabesques" printed in Philadelphia in 1853; Tennyson's *Ausgewaehlte Dichtungen,* Hildburghausen, 1867, translations which have caught the true Tennysonian music; *Von der Piazza del Popolo,* Berlin 1870, a cycle of stories laid in Rome and translated from the Danish of Wilhelm Bergsöe; and *Die Kronpraetendenten,* Berlin 1872, a translation of Ibsen's *The Pretenders.* An American translator of German verse, Henry D. Wireman, wrote his full Philadelphia address beneath his inscription in the *Gems of German Lyrics,* Philadelphia 1869, which includes English versions of two poems by Freiligrath. The first line of Freiligrath's most famous lyric, "O lieb' so lang du lieben kannst," has been rather awkwardly translated, and there is at the bottom of the page a note apparently in the author's hand suggesting a simpler rendering.

Among the prose writers are Berthold Auerbach, who presented his *Schwarzwaelder Dorfgeschichten* of 1845; the literary Socialist Ferdinand Lasalle, who gave the poet his satirical comments on the critic Julian Schmidt; A. Herzen, prefacer to the Memoirs of the Empress Catharine II of Russia, which he sent to Freiligrath in 1858; and Edward Duller, who continued Schiller's *Geschichte des Abfalls der vereinigten Niederlande* (History of the Revolt of the United Netherlands), Cologne 1841.

THE collection is in the first place evidently a library of German poetry — epic and dramatic as well as lyric. The prose works, although some novels and short stories as well as prose dramas are included, are chiefly in the field of literary criticism, history, and biography. The brief superficial survey here offered of some of the most interesting items in each period may, it is hoped, serve to stimulate further research on the part of students.

The poetry of the Middle Ages is represented largely by modern German translations, and so offers an excellent opportunity to the general reader who wishes to acquaint himself with the world of German chivalry and the Minnesingers. The nineteenth-century scholar and poet Karl Simrock was the classic translator of the great medieval epics. His *Nibelungenlied,* which retains the structure of the original, is represented in the collection by the second and third editions of 1839 and 1843. Another volume, *Zwanzig Lieder von den Nibelungen* (1840), contains Simrock's translations of twenty songs which, on the basis of Lachmann's researches, were believed to be the foundation upon which the medieval minstrel elaborated. Under the title *Der Nibelunge Not* the reader may find also the Middle High German text, edited with an introduction by Al. J. Vollmer (1843). The heroic lays of the Old Norse Edda — both the Elder and Younger Eddas — are available in the translation of Simrock (1851). The same interpreter has translated also the most beautiful of the medieval court epics, the *Parzival* of Wolfram von Eschenbach, the second volume of the 1842 edition containing also the fragments of

Adelbert von Chamisso.

Adelbert von Chamisso's

Werke.

Erster Band.

Reise um die Welt, erster Theil.

Leipzig,
Weidmann'sche Buchhandlung
1836.

Titurel, wrongly attributed to the same poet. In connection with the latter it is interesting to note that the Library acquired a short time ago a fine copy of the first edition of *Titurel,* Strassburg 1477 (described in More Books, December 1940, pp. 413-16). Gottfried von Strassburg's *Tristan und Isolde* may be read in the verse translation of Hermann Kurtz (1847), while Hartmann von der Aue is represented by a collection of original texts edited by Fedor Bech (1867) and by *Der arme Heinrich* in the critical edition (1815) of the famous brothers Grimm. Similarly welcome is the *Frauendienst* of Ulrich von Lichtenstein (Stuttgart 1812), translated by Ludwig Tieck. Among the translations from Romance medieval literature, the most interesting perhaps is the three-volume German version of Dante's *Divine Comedy* by Philalethes — the pseudonym of John, King of Saxony, a friend of George Ticknor's and an acquaintance also of the Boston poet and Dante translator Thomas William Parsons.

The sixteenth and seventeenth centuries are more meagerly represented. There is a scholarly edition by Philip Wackernagel of German and Latin church songs before 1600, *Das deutsche Kirchenlied von der aeltesten Zeit* (Leipzig 1864). The sixteenth-century secular poet Johann Fischart's narrative poem *Glueckhaftes Schiff* is available in a critical edition by Karl Halling, with a historical chapter by the famous poet Ludwig Uhland (1828); Fischart's collected works have been edited by Heinrich Kurz (1866).

In the classical period, the collection lacks certain items; but some of these titles are nevertheless owned by the Library, having been purchased in a group described in More Books for January 1940. A later purchase was the first edition of *Faust,* Leipzig 1790; and the Library already had the version printed at Leipzig in the same year, as the seventh volume of Goethe's collected works. Dramas among the Freiligrath books include a *Clavigo* of 1787 and the anonymously printed first edition of *Goetz von Berlichingen,* 1773. *Die Leiden des jungen Werthers* is present in the rare second issue of 1774, lacking the plates of the first issue. A curious item, which may be classed among Goetheana, is a first edition of *Die Kindermoerderinn* (The Child Murderess) by Heinrich Leopold Wagner, printed anonymously at Leipzig in 1776. Goethe in *Wahrheit und Dichtung* accused Wagner, to whom he had divulged his idea for the Gretchen tragedy in *Faust,* of having "swiped" *(weggeschnappt)* it and used it for his play. But the coarsely realistic play of Wagner's has in common with Goethe's poetic *Faust* episode only one or two external features and the tragedy inherent in the theme.

Schiller's collected works are present in one large volume of 1834, also in the first illustrated edition, Berlin 1870-71 — an edition enjoyable for the excellent romantic engravings by leading illustrators. Among the separate Schiller items are a *Wallenstein* of 1800 and a *Don Karlos* of 1801, also first editions of the minor prose works in four volumes, 1792-1802,

and the six volumes of Schiller's correspondence with Goethe in the years from 1794 to 1805, published in 1828-29. Students will be interested in a little-known farce by Schiller, *Ich habe mich rasieren lassen* (I have had a shave), not intended for publication, but posthumously printed from the manuscript in 1862, and in the burlesque poem *Der Venuswagen* printed without place or date, possible in 1781. For the study of Goethe and Schiller, the numerous biographical and critical works, ranging from Carlyle to Kuno Fischer, are valuable aids.

Among pre-Goethean classics are Lessing's collected works in the first edition of 1753-55. In connection with these may be mentioned Lessing's *Fabeln,* Berlin 1759, and the famous *Laokoon,* Berlin 1766, both acquired last year. Here also belong Klopstock's *Die deutsche Gelehrtenrepublik* (The German Republic of Scholars), Part I, 1774, and the second edition of the curious, Biblical tragedy *Der Tod Adams,* of 1757. Kleist, who stood at the none too clearly marked frontier between the classic and the romantic poets, is represented by first editions of *Penthesilea,* 1808, and *Das Kaethchen von Heilbronn,* 1810.

WHEN one comes to the romantic period, especially nineteenth-century poetry, the riches of the Freiligrath collection are baffling. From about a hundred and fifty names, it is impossible to mention more than a few conspicuous ones. Yet it is the particular charm of this collection that it includes the less known, the spontaneous and occasional poets, and it may be said that anyone who cares for German poetry will find himself rewarded by dipping into some of these forgotten volumes. Their authors breathed the pervading romantic air, and at the same time submitted to the flexible, but none the less disciplined, rules of German prosody.

Friedrich von Hardenberg, known by his pseudonym Novalis, is the most exquisite spirit of the early romantic movement. The poet of Catholic nostalgia, he left at the close of his brief life (1772-1801) some inimitable lyrics. In the Freiligrath Collection he is represented by two small volumes. One is a well-worn copy of the unfinished novel *Heinrich von Osterdingen,* posthumously printed in 1802, on the inside cover of which are the words "Gift of my pious friend" with the name rubbed out; the other contains Novalis's writings in verse and prose, edited by Ludwig Tieck and Friedrich Schlegel, in the third edition of 1813. The names of Tieck and Schlegel are associated in most minds with their joint edition of the famous German version of Shakespeare; but the Shakespeare translator was Wilhelm, not Friedrich, Schlegel. Although the Schlegel-Tieck Shakespeare is not in the collection, there are works by both the Schlegel brothers — by Friedrich poems as well as a first-edition copy of his novel *Lucinde* of 1799. An odd and rare item is a little volume printed in 1800, *Vertraute Briefe ueber Friedrich Schlegels Lucinde,* a defense of Schlegel's

story by the great theologian Friedrich Daniel Schleiermacher. Several works by Tieck are present, including first editions of *Phantasus,* a romantic anthology, 1812-16, and his own *Romantische Dichtungen,* 1799-1800. Ludwig Achim von Arnim and Clemens Brentano, like Tieck revivers of folk literature, are represented by their famous collection of folk-songs, *Des Knaben Wunderhorn,* in a three-volume edition of 1845-46, and also by imaginative works of their own — two of Brentano's operatic comedies being present in first editions. Friedrich Hölderlin, with his detachment and worship of classical antiquity, hardly belongs among the Romantics; yet, as he was of this period, one may mention his *Hyperion,* 1797-99. The Library has also his later *Gedichte,* Tübingen 1826. August, Count von Platen, was similarly in, but not of his time, though some of his poems have been popular. Both these and his plays appear in early editions.

Perhaps no poet of the Romantic period combined so many of its characteristic tendencies as Friedrich Rückert, the author of the "Liebesfrühling," a cycle of blithe love songs, and of Oriental aphorisms, historic ballads, and didactic parables. He is fortunately represented in the collection by eighteen handsome volumes, including his translations from the Arabic. A volume of lyrics and ballads, *Kranz der Zeit,* 1817, and the six volumes of the famous *Weisheit des Brahmanen* (Wisdom of the Brahmin), 1836-39, are first editions. Thirty-eight volumes of Heine comprise his collected works as well as the *Romanzero* of 1851 and such fantasies as *Atta Troll* and the *Herbstmaerchen* (Autumn Tale).

Joseph Freiherr von Eichendorff represents German romantic poetry at its purest, its most musical and natural — perhaps simply at its best. The collection has only his novel *Ahnung and Gegenwart,* 1815, and the second edition of his poems of 1843, besides his translations from Calderon. Nikolaus Lenau, the melancholy Hungarian-born poet whose life ended in madness, was the author of the magical "sedge-songs" — among the finest lyrics in the German language — and of a haunting gipsy poem that sounded a very different and defiant note. The library has his collected works of 1855 and a volume of posthumous poems of 1851, both edited by the poet Anastasius Grün, besides separate poems, among them the dramatic one known as "Lenau's *Faust.*" By Eduard Mörike, a far serener character, are two volumes of poems, besides *Iris,* a book of narrative and dramatic works. The great ballad singer Ludwig Uhland is represented mainly by a stately seven-volume set of prose contributions to the history of poetry and legend, and one cannot but regret that the first edition of his *Gedichte* is no longer in the Freiligrath library. In the same year, 1815, when Uhland's poems first appeared, the patriotic poet Max von Schenkendorf published his *Gedichte,* and a copy of this first edition is present in the collection. Karl Immermann, the admired friend of Freiligrath, is present in numerous miscellaneous works, including poems, dramas and memoirs. Among the many other poets who have

their deserved place in this collection are the hearty Justinus Kerner, the amiable Emanuel Geibel, the moralizing Hermann Lingg, the spiritual Anette von Droste-Hülshoff, the most celebrated woman poet of Germany, and naturally Freiligrath's contemporaries Gustav Schwab, Georg Herwegh, and A. H. Hoffman von Fallersleben, whose political poems have been forgotten, while his lovely children's songs continue to live.

A PARTICULARLY valuable part of the Freiligrath library is the group of more than thirty books of folk-songs, proverbs, and other folk-lore. Besides the *Knaben Wunderhorn* already mentioned, the romantic revival of naive and indigenous verse and story, furthered by the serious interest of scholars like Johann Gottfried Herder and the Brothers Grimm, produced a rich harvest in this field. *Deutsche Sagen,* by Jacob and Wilhelm Grimm, is present in the first edition of 1816-18. The two volumes contain, besides much curious lore, legendary episodes from early medieval history as found in old chronicles. *Altdaenische Heldenlieder, Balladen und Maerchen,* translated by Wilhelm Grimm (1811), is a volume that no lover of vigorous folk-ballads should miss. Johann Gottfried von Herder's *Stimmen der Voelker* contains folk-songs of different nations collected, arranged, and in part translated by the historian who inspired Goethe. *Altteutsche Volks- und Meisterlieder* (1817), transcribed from manuscripts in the Library of Heidelberg and edited by the Catholic publicist Joseph Görres, is an interesting collection of medieval songs and ballads. The first edition of Görres's scholarly description of various old folk books, *Die teutschen Volksbuecher* (Heidelberg 1807), should be welcome to students and bibliographers. Leading poets and scholars have translated the various volumes of folk poetry from the Arabic, the Roumanian, Hungarian, the Spanish and Portuguese. With these is the learned four-volume collection of ballads and romances, *Bishop Percy's Folio Manuscript* (London 1867-68), edited by John W. Hales and Frederick J. Furnivall, and dedicated to Professor Francis James Child of Harvard.

From an historical point of view, the copies of early almanacks, the periodical form so prevalent at the turn of the nineteenth century, are among the most desirable items on the shelves. Eight little volumes of the *Almanach der deutschen Musen* from 1770 to 1778, in their original paper covers, contain contributions by Klopstock, Christian Fürchtegott Gellert and Friedrich Schubart. The *Musenalmanach* from 1796 to 1800 was edited by Schiller and includes little-known poems by Goethe.

An adequate account of the hundred and twenty or more authors in the fields of literary history and biography, philosophy, travel and exploration cannot be given here. Suffice it to point out a very few items. Among the earlier works is Wilhelm von Humboldt's *Aesthetische Versuche* (Aesthetic Essays) in the first edition of 1799. The works of his more widely-known brother, the explorer Alexander von Humboldt, in-

clude the famous *Kosmos* in six volumes, printed in Stuttgart and Tübingen, 1843-62. The *Briefe von Alexander von Humboldt* (1860) to and from his friend Varnhagen von Ense and others include a letter from the historian William H. Prescott, dated from Boston on December 23, 1843. In the field of philosophy one may mention Johann Gottlieb Fichte's *Die Anweisung zum seligen Leben* in the second edition of 1828, and an obscure little pamphlet of 1799 in which the author defends himself against accusations of atheism. Here again the recent acquisition of Kant's *Critik der reinen Vernunft,* Riga 1781, and other first editions supplements the resources of the Freiligrath Collection. David Friedrich Strauss's once sensational *Das Leben Jesu* is of the first edition, Tübingen 1835-36. The numerous works of Jean Paul, including a first edition of *Vorschule der Aesthetik* (1804), and of the critic Ludwig Börne are also conspicuous in the collection.

Richest in the poetry of the romantic period, the Sears-Freiligrath Collection nevertheless touches nearly every aspect of German thought. It is valuable to modern students not for its bibliographical rarities alone, but because it reflects the manifold pursuits of a noted German poet and scholar. The Library is glad indeed to have the books of Ferdinand Freiligrath, who took so much interest in American literature.

MARGARET MUNSTERBERG

The Correspondence of R. W. Griswold

(*Continued from the April issue*)

Coe, Richard, *b. 1821*. A.L.S. To R. W. Griswold. 1 p. 10 x 7 in. Feb. 28, 1855.

[N.p.] Autobiographical data. Sends a copy of *The Old Farm Gate*, containing some of his poems.

Coggeshall, William Turner, *1824–1867*. A.L.S. To [Alice] Cary. 2 pp. 7 x 5 in. [After 1854?]

[Cincinnati, O.] Offers reviews and influence to alleviate her recent [financial?] loss.

Colton, Calvin, *1789–1857*. Ms. 1 p. 13 x 8 in. [1845?]

Biographical data.

Colton, George Hooker, *1818–1847*. A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Aug. 22, 1844.

[New York.] Sends autobiographical data and extracts from his works. Discusses his forthcoming [*American Whig*] *Review*. Is dropping the idea of a "Literary Bulletin" but is considering an advertising sheet. Asks for interesting data about [Thomas] Campbell.

Gris. Corr., p. 158.

Colton, Walter, *1797–1851*. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Apr. 2, 1850.

[Philadelphia.] Asks Griswold to review his *Deck and Port*. Approves of Griswold's criticism of Poe, though it is "terrific."

Gris. Corr., p. 262.

— See also Hooker, Herman.

Conrad, Robert Taylor, *1810–1858*. A. L. S. To R. W. Griswold. 2 pp. 8 x 5 in. Apr. 29, 1854.

[Elm Grove, near Wheeling, Va.] Promises biographical data and selections for *The Poets of America*.

— A.L.S. To R. W. Griswold. 2 pp. 7 x 5 in. Dec. 3, 1854.

[Philadelphia.] Apologizes for not having sent his earlier letter[of April 29?].

— A.L.S. To [R. W. Griswold?]. 2 pp. 10 x 8 in. Aug. 4, 1855.

[Philadelphia.] Promises to send a back number of *Graham's Magazine*. Regrets that he cannot offer him hospitality. Encloses some notes written when he "feared that Poe's sketch was not attainable."

Gris. Corr., p. 299.

Cook, Clarence Chatham, *1828–1900*. A.L.S. To R. W. Griswold. 1 p. 8 x 8 in. Mar. 29, 1852. Written in the third person.

[N.p.] Asks for the return of his poem, "The Soul's Bitter Question."

The poem is probably "The Soul's Question," in Cook's *Poems*, New York 1902.

Cook, Eliza, *1818–1889*. A.L.S. To Frances Sargent (Locke) Osgood. 8 pp. (2 mounts.) 9 x 7 in. Feb. 25, 1844.

[Greenhithe, Kent, Eng.] Asks for family news, and regrets that she cannot visit America. Her works have sold well; but Bogue, her publisher, has acted unfairly in regard to the American edition [issued by J. and H. G. Langley, New York 1844]. Would Mr. [Samuel Stillman] Osgood make inquiries of the Langleys? Colburn will publish her next work. Writes of several friends. An "old recollection" keeps her from making a prudent marriage. Thinks Dickens's *American Notes* very inferior, but his [*Christmas*] *Carol* is a "rare bit." Asks Mrs. Osgood to "blow up" [George Pope?] Morris for not answering her letter.

Gris. Corr., p. 156.

Cooke, John Esten, *1830–1886*. A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Feb. 3, 1851. Last page mutilated.

[Richmond, Va.] Asks for Griswold's advice as to publishing *The Chevalier Merlin*, by his brother [Philip Pendleton Cooke].

The Chevalier Merlin appeared in the *Southern Literary Messenger*, June 1849–January 1850. It was broken off by Cooke's death.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Apr. 24, 1851.

[Richmond, Va.] Requests Griswold to bring his sequel to [Alexandre] Dumas's [*La Bâtard de*] *Mauléon* to the attention of Stringer & Townsend. Must publish anonymously, if he is to gain a reputation for business talent.

The novel referred to is probably *Evan of Foix*, published in the *Southern Literary Messenger* as "The Last Days of Gaston Phoebus," October 1854–January 1855, and "A Kingdom Mortgaged," May-September 1855.

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. June 6, 1851.

[Richmond, Va.] Biographical data on Philip Pendleton Cooke, with a discussion of his literary work.

Gris. Corr., p. 195.

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Feb. 24, 1853.

[Richmond, Va.] Wishes Griswold success with Barnum's *Illustrated News*. Inquires about his *Evan of Foix*, which Griswold was trying to market.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. May 8, 1853.

[Richmond, Va.] Sends his collected sketches under the title *Recollections of Sunnyslope*. Encloses a memorandum for Redfield [and Co.], who he hopes will publish the book.

— Autograph ms. 2 pp. 8 x 5 in. Memorandum for Messrs. Redfield & Co., May [8], 1853.

[Richmond, Va.] Submits *Recollections of Sunnyslope* for publication, and suggests terms.

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. July 1, 1853.

[Richmond, Va.] Asks for Griswold's influence on behalf of his book [unnamed], now at Redfield's.

— A.L.S. To Justus Starr Redfield. 2 pp. 10 x 8 in. Aug. 22, 1853.

[Berkeley Springs, Va.] Offers his *Recollections of Sunnyslope* for publication, having heard that Griswold, to whom he entrusted the manuscript, is dangerously ill. Leaves the terms to Redfield.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Nov. 9, 1853.

[Richmond, Va.] Congratulates Griswold on his recovery from illness. Asks him to give the manuscript of *Recollections of Sunnyslope* to Mr. [Justus Starr] Redfield. Harper will soon issue his story [*Leather Stocking and Silk*, New York 1854?].

— A.L.S. To Justus Starr Redfield. 3 pp. 8 x 5 in. Dec. 17, 1853.

[Richmond, Va.] Asks him to obtain the manuscript of *Recollections of Sunnyslope* from Griswold.

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Jan. 10, 1854.

[Richmond, Va.] Is negotiating with Mr. [John Reuben] Thompson for the publication of *Evan of Foix;* asks Griswold to return the manuscript. Trusts his health is restored.

For the publication of *Evan of Foix*, see note above on Cooke's letter to Griswold, April 24, 1851.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Feb. 26, 1854.

[Richmond, Va.] Explains why he sent for the manuscript of *Evan of Foix*. Deeply regrets having offended Griswold, for whom he feels "the most affectionate respect."

— A.L.S. To R. W. Griswold. 6 pp. (2 mounts.) 8 x 5 in. May 21, 1855.

[Richmond, Va.] Regrets Griswold's ill health, and refers again to the misunderstanding over *Evan of Foix*. Promises a portrait of Philip Pendleton Cooke, and some of his own work for *The Poets of America* and *The Prose Writers of America*.

— A.L.S. To R. W. Griswold. 8 pp. (2 mounts.) 8 x 5 in. May 28, 1855.

[Richmond, Va.] Sends some lyrics [for *The Poets of America?*]. Promises to get Philip Pendleton Cooke's portrait. Adds autobiographical data.

— A.L.S. To R. W. Griswold. 3 pp. 8 x 5 in. Oct. 24, 1855.

[Richmond, Va.] Praises the appearance and text of the new edition of *The Poets of America.* Thanks him for his own section.

Cooke, Philip Pendleton, *1816–1850.* A.L.S. To Edgar Allan Poe. 3 pp. 10 x 8 in. Sept. 16, 1839.

[Charlestown, Va.] Will send occasional contributions for the *Gentleman's Magazine.* Thinks "Ligeia" very fine, but the conclusion violates the "ghostly proprieties." Discusses the dream-like atmosphere of the story.

Poe, *Works,* 1902, XVII, p. 49.

— A.L.S. To Edgar Allan Poe. 2 pp. 12 x 7 in. Dec. 19, 1839.

[Charlestown, Va.] Discusses Poe's "Fall of the House of Usher," "William Wilson," and "Conversation of Eiros and Charmian" at length. Also praises "Shadow" and "The Haunted Palace." Is writing a book called *Maurice Weterbern.* Sends two poems.

— A.L.S. To R. W. Griswold. 2 pp. 11 x 8 in. Oct. 15, 1845.

[Vineyard, near Millwood, Va.] Encloses some poems for the new edition of *The Poets of America,* including "Emily" and "Young Rosalie Lee." Adds autobiographical data.

Gris. Corr., p. 190.

— A.L. To Edgar Allan Poe. 3 pp. 10 x 8 in. Aug. 4, 1846. Signature cut out.

[Near Millwood, Va.] Consents to bring [James Russell] Lowell's memoir of Poe up to date. Praises his tales and poems, quoting also John [Pendleton] Kennedy. Asks Poe to review his poems [*Froissart Ballads?*] when published.

Poe, *Works,* 1902, XVII, p. 262. Lowell's "Edgar Allan Poe" appears in *Graham's Magazine,* February 1845.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Nov. 8, 1846.

[Near Millwood, Va.] Asks Griswold's assistance in publishing his poems [*Froissart Ballads,* Philadelphia 1847]. [Edgar Allan] Poe and other friends are ready to review them.

Gris. Corr., p. 191.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Nov. 26, 1846.

[Near Millwood, Va.] Discusses the difficulties of publishing his *Froissart Ballads.* Their length is a drawback for use in *Graham's Magazine.*

Gris. Corr., p. 191.

— To R. W. Griswold. 1 p. 10 x 8 in. Dec. 3, 1846. Postmarked Jan. 7.

[Millwood, Va.] Asks about the fate of his *Froissart Ballads,* submitted earlier.

Gris. Corr., p. 192.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Jan. 20, 1847.

[N.p.] Inquires about the publication of his *Froissart Ballads,* accepted by Carey and Hart. Adds a note for "Sir Peter of Bearn."

Gris. Corr., p. 193.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Feb. 1, 1847.

[Millwood, Va.] Accepts Carey and Hart's offer for his poems [*Froissart Ballads*]. Expected very little from the magazines.

Gris. Corr., p. 193.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Feb. 19, 1847.

[Postmarked Millwood, Va.] Gives directions for distribution of his book [*Froissart Ballads*]. Discusses "Proem" and other pieces in the work.

Gris. Corr., p. 194.

— See also Cooke, John Esten; and Kennedy, John Pendleton.

Cooke, Rose (Terry), *1827–1892.* Ms. poem. 2 pp. 8 x 7 in. Apr. 18, n.y. Signed "A. W. H.," but written in the hand of Mrs. Cooke.

"Trailing Arbutus."

Printed in *Poems,* Boston 1861, p. 11.

Cooley, T[imothy?] M[ather, *1772–1859?*]. Ms. poem. 1 p. 12 x 8 in. N.d.
"The Angel's Winter Visit."

Cooper, James Fenimore, *1789–1851.* A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Apr. 27, 1851.
[Hall, Cooperstown, N. Y.] Biographical data on Mrs. Ralph Izard.
Gris. Corr., p. 269.

— See also Cooper, Susan Fenimore; Doane, George Washington; Elliott, Jesse Duncan; Greenough, Horatio; Kennedy, John Pendleton; and Phinney, H. F.

Cooper, Susan Augusta Fenimore, *1813–1894.* A.L.S. To R. W. Griswold. 3 pp. 7 x 4 in. Oct. 2, 1851.
[Cooperstown, N. Y.] Praises the character of her father [James Fenimore Cooper].
Gris. Corr., p. 277.

— A.L.S. To R. W. Griswold. 3 pp. 7 x 4 in. Nov. 24, 1851.
[Cooperstown, N. Y.] Though the sum named would be welcome, doubts if her father [James Fenimore Cooper] left enough unedited matter for an interesting volume. Is already preparing selections from his work for publication, and hence declines Griswold's proposition.

Corwin, Thomas, *1794–1865.* A.L.S. To Horace Greeley. 2 pp. 11 x 8 in. July 20, 1848.
[Washington, D. C.] Feels he must support Zachary Taylor for President against the "miserable rogue" [Lewis] Cass.
Gris. Corr., p. 237.

Cosby, Fortunatus, *1801–1871.* A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Feb. 17, 1851.
[Washington, D. C.] Promises some poetry for *The Poets of America.*

— A.L.S. To R. W. Griswold. 1 p. 10 x 7 in. Feb. 7, 1857.
[Washington, D. C.] Corrects wrong attribution to A. B. Meek of his poem, "Ode to the Mocking Bird," in *The Poets of America.*

Coxe, Arthur Cleveland, *1818–1896.* A.L.S. To R. W. Griswold. 3 pp. 8 x 6 in. May 2, 1855.
[Baltimore, Md.] Asks to see a proof of his verses for the next edition [of *The Poets of America*]. Adds personal data, correcting a biographical notice [sent to him by Griswold?].

— See also Griswold, Rufus Wilmot.

Cozzens, Frederick Swartwout, *1818–1869.* A.L.S. To [Lewis Gaylord?] Clark. 2 pp. 11 x 8 in. June 23, 1855.
[Yonkers, N. Y.] Autobiographical data [for *The Poets of America?*].

— See also Clark, Lewis Gaylord.

Craig, S. D., letter to. See Poe, Edgar Allan.

Cranch, Christopher Pearse, *1813–1892.* A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Apr. 21, 1843.
Encloses some sonnets for [*Graham's*] *Magazine.* Suggests for the second edition of *The Poets of America* his "Aurora Borealis," "The Ocean," and "Endymion," all from the *Dial.* Griswold has ascribed "The Poet" wrongly to J[ames] F[reeman] Clarke; and Cranch himself is not a minister, nor settled in Boston. Asks about marketing a book of verse in Philadelphia.
The poems appeared in the *Dial* for July 1840 and January 1841.

— See also Cranch, John.

Cranch, John. A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. June 7, 1855.
[Washington, D. C.] A biographical sketch of his brother, C[hristopher] P[earse] Cranch.

Creyton, Paul, *pseud.* See Trowbridge, John Townsend.

Croswell, William. See Doane, George Washington.

Curtis, George William, *1824–1892.* A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Nov. 7, 1851.

[Providence, R. I.] Encloses a poem for the *International* [*Monthly*] *Magazine.* Is busy with "a book upon Syria" [*The Howadji in Syria?*].

— A.L.S. To Harper & Brothers. 1 p. 5 x 8 in. Feb. 23, 1853.

[New York.] Requests them to deliver a set of his books to R. W. Griswold.

Custis, George Washington Parke, *1781–1857.* A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Mar. 10, 1853.

[Alexandria, Va.] Reminiscences of Washington's presidency for Griswold's *The Republican Court,* with information about various portraits.

A sentence of this letter is quoted in *The Republican Court,* New York 1855, p. 159.

DANA, Charles Anderson, *1819–1897.* A.L.S. To R. W. Griswold. 1 p. 7 x 5 in. [May 18, 1855?]

[Tribune Office.] Friday, 5 p.m. Requests an article on John C[anfield?] Spencer.

John Canfield Spencer's death was announced in the New York *Daily Tribune,* Friday, May 18, 1855. A half-column editorial appeared the following day.

Dana, Richard Henry, *1787–1879.* A. L. S. To Parry & McMillan. 2 pp. 8 x 5 in. June 21, 1855.

[Boston.] Suggests some improvements needed in his photograph. Criticizes several portraits in the *Knickerbocker Gallery* [New York 1855].

Dawes, Rufus, *1803–1859.* A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Oct. 9, 1841.

[N.p.] Announces [Nathaniel Parker] Willis's visit to New York. Suggests that William Cutter might write [Grenville?] Mellen's biography.

Dayton, Aaron Ogden, *d. 1858.* A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. Jan. 16, 1857.

[Washington, D. C.] Answers Griswold's inquiry about a portrait of Elias Dayton.

Dayton, William Lewis, *1807–1864.* A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Jan. 5, 1857.

[Trenton, N. J.] Knows of no portrait of Elias Dayton.

De G., H. S. Ms. poem. 1 p. 10 x 8 in. Dec. 29, 1849.

"Stanzas." ("I walk Life's dreary path alone . . .")

— Ms. poem. 2 pp. 10 x 8 in. Jan. 11, 1850.

[New York.] "Lament of Age."

— Ms. poem. 2 pp. (2 mounts.) 10 x 8 in. Fragment. N.d.

"The Exile."

De Hoaef, ———. Ms. poem. 2 pp. 12 x 8 in. N.d.

"Summer Departs."

De Lancey, Edward Floyd, *1821–1905.* A.L.S. To R. W. Griswold. 3 pp. 8 x 5 in. Nov. 13, 1856.

[78 Broadway.] Gives information about Sir Godfrey Kneller's portrait of Governor [James?] De Lancey.

De Lancey, Governor [James?]. See De Lancey, Edward Floyd.

Dew, Thomas Roderick, *1802–1846.* A.L.S. To Edgar Allan Poe. 2 pp. 10 x 8 in. Oct. 17, 1836.

[William and Mary College.] Information on William and Mary College, for an editorial, apparently suggested by Poe [in the *Southern Literary Messenger*]. Asks Poe to hasten the publication of his address.

Poe, *Works,* 1902, XVII, p. 39. Dew's address, delivered Oct. 10, 1836, was printed in the *Southern Literary Messenger* for November 1836, p. 760.

— A.L.S. To Edgar Allan Poe. 1 p. 10 x 8 in. Oct. 31, 1836.

[William and Mary College.] Returns proofs, and suggests that copies of the next [*Southern Literary*] *Messenger* be circulated among the students and committee.

Dewey, George W., *b. 1818*. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Apr. 5, 1849.

[Philadelphia.] Encloses additional poems ("The History of a Flower," "Ten Years Ago," and "Lines to a Sketch of Bayard Taylor") for *The Poets of America*.

— A.L.S. To R. W. Griswold. 3 pp. 8 x 5 in. Mar. 7, 1857.

[Boston.] Inquires about a volume of Henry I. Sargent's poems and his own "Sunrise," sent to Griswold earlier for *Putnam's Monthly Magazine*.

Dickens, Charles John Huffam, *1812–1870*. See Hoffman, Charles Fenno.

Dillingham, F. A. A.L.S. To [W. M.?] Griswold. 1 p. 12 x 9 in. Mar. 9, 1894.

[North Attleboro, Mass.] Encloses an official statement of the death of [Abijah M.] Ide, and mentions two letters "interesting as relating to Poe and also regarding his estimate of Ide."

Written on the statement referred to, which is signed by John T. Bates, Town Clerk, and dated Mar. 8, 1894.

Dinnies, Anna Peyre (Shackleford), *1816–1886*. A.L.S. To Frances Sargent (Locke) Osgood. 3 pp. 10 x 8 in. June 19, 1844.

[St. Louis, Mo.] Expresses her admiration for Mrs. Osgood. Quotes a long description of "Amelia" [Amelia B. (Coppuck) Welby] by a friend. Praises the acting of [William Charles] Macready and [Edwin] Forrest.

Gris. Corr., p. 154.

Dixon, [William] Hepworth, *1821–1879*. A.L.S. To Edward C. Ingraham. 2 pp. 7 x 4 in. May 9, 1857.

[London.] Thanks him for some criticism. Asks for material on [William?] Penn, and copies of Penn's letters.

Doane, George Washington, *1799–1859*. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. [Oct. 18,] 1841.

[House of Bishops.] St. Luke's Day. Autobiographical data, with some information about William Croswell [for *The Poets of America?*].

— A.L.S. To R. W. Griswold. 2 pp. 7 x 4 in. Aug. 4, 1851.

[Riverside.] Encloses "Stand Like an Anvil" and other poems [for *The Poets of America*].

Gris. Corr., p. 275.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Sept. 22, 1851.

[Riverside.] Regrets his inability to be present at the meeting in memory of James Fenimore Cooper.

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. July 31, 1855.

[Riverside.] Encloses some poems by his son, William Croswell Doane.

Gris. Corr., p. 299. The poems mentioned are probably those listed below under William Croswell Doane.

— Ms. poem (writer unidentified). 1 p. 7 x 4 in. N.d.

"Malleus Domini."

The poem appears in *The Poets of America* and G. W. Doane, *Songs by the Way*, Albany 1875, p. 147.

— Ms. poem (writer unidentified). 2 pp. 7 x 4 in. [Jan. 25,] 1852.

[Riverside.] Conversion of St. Paul. "Robin Redbreast."

The poem appears in *The Poets of America* and in G. W. Doane, *Songs by the Way*, Albany 1875, p. 160.

— Ms. poem (writer unidentified). 1 p. 7 x 4 in. Fragment. [1851?]

"Stand as an anvil, when it is beaten upon."

The poem appears in *The Poets of America* and in G. W. Doane, *Songs by the Way*, Albany 1875, p. 149.

Doane, William Croswell, *1832–1913*. A.L.S. To R. W. Griswold. 1 p. 9 x 7 in. June 12, 1851.

[Riverside.] Asks Griswold's advice on publishing his poems.

Gris. Corr., p. 270.

— Ms. poem, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"Fata Morgana."

Probably by W. C. Doane. Cf. letter of G. W. Doane, July 31, 1855.

— Mss. poems, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"To S. C. C."; "Midnight, March 5, A.D. 1853."

Probably by W. C. Doane. Cf. letter of G. W. Doane, July 31, 1855.

— Ms. poem, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"Grey Cliff, Newport."

The poem appears in *The Poets of America*. Cf. letter of G. W. Doane, July 31, 1855.

— Ms. poem, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"My Godfather; entered into rest; 'The Pastor, Croswell'."

Probably by W. C. Doane. Cf. letter of G. W. Doane, July 31, 1855.

— Ms. poem, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"Shells."

The poem appears in *The Poets of America*. Cf. letter of G. W. Doane, July 31, 1855.

— Ms. poem, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"Horas non numero, nisi serenas"; "To a Violet."

Probably by W. C. Doane. Cf. letter of G. W. Doane, July 31, 1855.

— Ms. poem, in the hand of G. W. Doane. 2 pp. 7 x 4 in. [1855?]

"Life Sculpture."

Probably by W. C. Doane. Cf. letter of G. W. Doane, July 31, 1855.

— See also Doane, George Washington.

Dodd, Mary Ann Hanmer, *b. 1813*. A.L.S. To R. W. Griswold. 2 pp. 9 x 7 in. Jan. 11, 1854.

[New York.] Asks Griswold's assistance in publishing a book for children.

Dodge, Elizabeth Clementine. See Kinney, Elizabeth Clementine (Dodge) Stedman.

Douglas, Helen C. See Mackenzie, Helen C. (Douglas).

Dow, Jesse E., letters to. See Poe, Edgar Allan.

See also Thomas, Frederick William.

Downer, Sarah Anna (Whittingham). A.L.S. To R. W. Griswold. 3 pp. 7 x 6 in. Dec. 18, 1855.

[San Francisco, Cal.] Submits some poems and autobiographical data for *The Female Poets of America*.

Downer, Mrs. Fenno. See Downer, Sarah Anna (Whittingham).

HONOR McCUSKER

(*To be continued.*)

Ten Books

Turkey. By Emil Lengyel. Random House. 1941. 474 pp.

THE hazardous position of Turkey in today's European struggle has only emphasized the fact that Turkey is, to the average American, practically an unknown country. As far as one volume can make up for such a widespread lack of information, Mr. Lengyel's excellent book will do so. Like his earlier work, *The Danube,* it comprehends in one dramatic survey the history, geography, and ethnography of the region which it describes; and for all the scope and complexity of its subject, it is unfailingly interesting. The author begins by discussing the origin of the Turks, their nomadic temperament, their varied physical environment, the influence of Islam, and the burning Armenian question. Then he turns to the history of Turkey from the creation of the Ottoman Empire to the present Turkish Republic. Actually, the two subjects are not so distinct as the separation would indicate. The first part covers a good deal of modern history, including a merciless but admiring portrait of Mustafa Kemal Ataturk; and the second frequently harks back to points previously mentioned. In both sections the incessant tug of war over the Dardanelles and the tension resulting from the clash of old and new, East and West, within the country itself, are brought out to the full. As to the future, Mr. Lengyel is cautious. He believes that the underground diplomacy of Russia and Turkey runs counter to its surface appearance, and that Turkey will fight if need be for her national integrity. Whether she will take sides is a question which he makes no attempt to answer. (*H. McC.*)

Union Now with Britain. By Clarence K. Streit. Harper. 1941. 234 pp.

Two years ago Mr. Streit's *Union Now,* proposing a federal union of fifteen democracies, created immense interest. Organizations were started to promote the idea all over the world. Meanwhile, however, half the democracies have been swallowed up by the Nazis; so Mr. Streit is now urging the formation of a Union among such nations as are still free — the United States, the United Kingdom, Eire, Canada, Australia, New Zealand, and South Africa. The goal of such a Union, as he states, would be a Constitution which has the same fundamental aims as that of the United States and which upholds the principles of the Declaration of Independence. The machinery for governing relations between the member peoples should be modeled on the American system of federal union. The new government would have the power to make war or peace for all its members, to control their foreign policy, and to provide them with a common market, a common currency, and a common citizenship. Provision should be made for colonies and Latin American and other nations to be admitted to the Union as states have been admitted to the United States, that is, on the basis of equality. As regards the present war, the peace terms which Mr. Streit advocates are: no annexation of foreign territory; no indemnities or reparations; and settlement by arbitration of all the disputes that led to the war. Finally, "to hasten the establishment of real peace," the Union would pledge itself to admit as members those European peoples which have long governed themselves democratically and which are ready to restore at home their own rights as free men. The book has aroused varying reactions. For all practical purposes, Mr. Streit's suggestion may mean at present a union between America and the British Empire; and many critics feel that the solution it attempts would be merely political, without touching the economic problems.

America Is Worth Saving. By Theodore Dreiser. Modern Age. 1941. 292 pp.

MR. DREISER is a complete isolationist. He believes that America should stay out of the entanglements of Europe, and give up her "save-the-world complex." England is no democracy and has done nothing to democratize the peoples of her empire. There are plenty of defects in America too. The mass of people are kept in ignorance about the country's condition and "about the changes that

have to be made in order to distribute the potential wealth." The British Empire is doomed, whether we wish it or not. America herself is in no danger of invasion, neither can she be blockaded by surface vessels or submarines. "We are being rushed into war hysteria and war itself because our economic problems have become insoluble under this system and the only course left to our fuehrers is to establish dictatorship, which can only be done under the guise of 'national defense.'" But America is secure if we return to the Constitution, the Bill of Rights, and the Declaration of Independence. The fight for democracy is the fight to meet the challenge of new conditions, the challenge of the industrial machine and the machine itself. "Here we are coolly raising billions for destruction — $15,000,000,000 at this writing — and how easy it is, how almost comically easy, when you think of the 'bankruptcy' which was to ensue after one paltry billion was spent on relief projects last year." Mr. Dreiser quotes many English and American writers, and his pages are brimful of statistics. But this grand array of documentation is in itself confusing, since one knows from his past performances how notoriously inexpert he is in mathematics. Yet the book has the author's customary strength. The reaction will depend wholly on the reader's disposition and attitude.

Blood, Sweat and Tears. By Winston Churchill. Putnam. 1941. 461 pp.

As a sequel to *While England Slept,* the Prime Minister's speeches from 1938 through February 1941 have been collected into a volume by his son, Randolph S. Churchill. Thanks to the speaker's ability in presenting essential facts and expressing his views with brilliance and vigor, these addresses are invaluable documents. As Member of Parliament, Mr. Churchill constantly pleaded for preparedness and reiterated his belief in collective action against an aggressor nation. He praised the Conscription Bill as "the most democratic thing we have ever done in this Island." War finally declared, Mr. Churchill's reports as First Lord of the Admiralty were factual and frank. He did not minimize the danger from U-boats, but spoke confidently of the increased production of submarine chasers. On May 13 Mr. Churchill succeeded Mr. Chamberlain as Prime Minister. In repeated surveys of the war situation he justified the tactics employed in Norway in view of the superior enemy air force; described the precarious evacuation of British and Allied troops from Dunkirk; and laconically explained the fall of France by "the might and fury of the enemy — and by other causes," the tragic obligation of capturing the Vichy-governed French fleet, and the British successes in Libya. The air raids on Britain, of course, became of central importance; and here the Prime Minister's account of the farseeing provisions for shelter and for the care of victims — which have made the mortality in this war less than a tenth of that from bombing attacks in the World War — is equalled in impressiveness only by the reports of civilian fortitude. (*M. M.*)

We Escaped. Edited by William Allan Neilson. Macmillan. 1941. 258 pp.

This volume contains the personal narratives of twelve European refugees from Nazism — people of varied classes and creeds, whose coming, in the words of Dr. Neilson, raises "questions of supreme importance to these United States to which they are so grateful." One is a Heidelberg professor, active since 1920 against the reactionary parties; another, a Catholic liberal from Frankfurt. Both these escaped to France only to be driven out again by the invasion. A Berlin editor got out via Czechoslovakia, also a jump ahead of the German army. An accountant from Vienna and a South German farmer, both of Jewish parentage, were sentenced to concentration camps. A Polish engineer was sheltered by a peasant family, together with a hairdresser, an electrician, and a man from a stocking factory, and later supported himself in ruined Warsaw by soap making. And in Norway a valiant schoolboy chose to leave with his father on ten minutes' notice, to go aboard a small fishing boat which finally brought up somewhere on the Newfoundland coast in a black fog. The most striking thing about all the stories is the complete absence of self pity — as well as the courage which has sent a Dutch officer

back to a training camp in Canada, led men in concentration camps to write songs of defiance, and given to all these people, and thousands more like them, faith to overcome incredible hardships and begin life in a strange country with perhaps only a few dollars in their pockets. Our new citizens are not weaklings. Dr. Neilson's question is just: "What is America going to do about it?" (*H. McC.*)

Orphans of the Pacific. By Florence Horn. Reynal & Hitchcock. 1941. 316 pp.

THE Philippine archipelago, directly in the path of Japan's proposed advance toward the Dutch East Indies, has assumed new importance since the fall of the Netherlands and America's decision to aid the British and Chinese. Miss Horn's book — based on first-hand study, but as entertaining as a travelogue — defines the appalling problem that confronts the new commonwealth, guaranteed full independence in 1946 but beginning to dread the "economic chaos and eventual domination" that may accompany it. Crediting the sugar and cotton-seed interests in this country with the passage of the Tydings-McDuffie Act, she suggests that even the removal of Philippine competition will not necessarily increase their business, while it will reduce the natives to complete poverty. She devotes a chapter to President Manuel Quezon, a "dictator" in the Latin American tradition, and contrasts him with the more subtle but now powerless Osmeña. Mingling in the polyglot society of Manila, she observed the conflicting activities of the "paternalistic" mine-owner Judge Haussermann, the labor-leader Pedro Ahab Santos, and such Spanish Francoists as the officials of the wealthy Tabaclera Company. Miss Horn herself sees the growing movement for "re-examination" as the best solution for the Philippines, but stresses the necessity of agreement between the United States and its ward on the "two crucial problems — markets and defense." (*E. L. A.*)

Where Angels Dared to Tread. By V. F. Calverton. Bobbs-Merrill. 1941. 366 pp.

THIS last book of Mr. Calverton's, completed just before his death last November, is a study of the utopian communities of America and their attempts to "create a new way of life." Writing with his usual brilliance but with little original research, the author has traced the brief careers of the more important religious ventures from the colonial experiments of the Labadists and the Rappites to the contemporary "heavens" of Father Divine. Seeking to live according to the teachings of primitive Christianity, Kelpius established the mystical society known as the Woman in the Wilderness; Mother Ann led the Shakers into northern New York; and Eric Janson, "the Swedish Christ," built a thriving settlement at Bishop Hill, Illinois. The success of all these movements, Mr. Calverton believed, was due entirely to the dominant personalities of their leaders. The economic utopias, he considers, could have achieved a moderate prosperity in an agrarian America, if their inhabitants had possessed sufficient resolution. Robert Owen's colony dwindled when his back was turned, Brook Farm lost its freshness with the adoption of Fourierism, and the individualists at Oneida eventually accepted the customs of their more conventional neighbors. With the closing of the frontier, the enthusiasm for such cooperative enterprises died down, but in spite of their frequent preoccupation with sex, their strange diets, and odd garments, the communities had made a significant effort to find a "better way of life for humanity as well as themselves." (*E. L. A.*)

Crusader in Crinoline. By Forrest Wilson. Lippincott. 1941. 706 pp.

MR. WILSON'S biography of Harriet Beecher Stowe — the little housewife whose "pictures" precipitated the Civil War — is a thoroughly documented work containing much new material, but still written with color and vitality. In his search for her correspondence, he used the Garrison Collection in the Boston Public Library, finding it next in importance to the Field Collection in the Huntington Library. He believes her childhood passed in the "blessed village" of Litchfield, still basking in the afterglow of its colonial splendor, the religious introspection demanded by her Calvinistic heritage, and the years of experimental teaching under the eye of

her sister Catharine, all helped to make her the gracious but indomitable figure she became. Sharing in the westward migration of the Beecher clan, she watched her father struggle with the forces of revolt at Lane Seminary; and there at Cincinnati, a sprawling frontier town, she became the second wife of Calvin Stowe, the visionary Orientalist from Natick. Mr. Wilson points out that the boisterous town, with its race riots and slave catchers, made little impression on the harassed professor's wife, though it was to blend into the background of her *Uncle Tom's Cabin.* Written in the more congenial atmosphere of Brunswick, Maine, the great propaganda piece of the anti-slavery cause really seemed the product of divine inspiration, and its publication made "the little wisp of nerve" the first woman of America. She was welcomed even in London by enthusiastic crowds, though officially ignored by Queen Victoria, and returned to this country to share the abolition leadership with Garrison. In her later years, she capitalized on her husband's humorous dialect, weaving it into the first of the "local color" stories of New England, and the biographer speaks warmly of both her *Oldtown Folks* and *Poganuc People,* considering them much more than mere "pot-boilers" used to maintain the position her great work had won. (*E. L. A.*)

American Book Collectors and Collecting. By Carl L. Cannon. 1941. 391 pp.

THIS clearly arranged survey of private book collecting from Colonial times to the present, with emphasis on the chief characteristics of libraries rather than on statistical completeness, is especially useful to the general reader who desires some acquaintance with the field. The first part of the history deals with individual collectors, beginning with Thomas Prince, "the father of American bibliography," whose collection, as is well known, is now at the Boston Public Library. Other Colonial libraries described are those of William Byrd, James Logan, and Thomas Jefferson. Private collectors whose libraries eventually came to public institutions are George Ticknor, donor of his unique Spanish and Portuguese collection to the Boston Public Library; John Carter Brown, whose fine Americana benefit Brown University; and James Lenox, the first importer of a Gutenberg Bible, whose collection is now part of the New York Public Library. The building up of various large libraries, such as those of George Brinley, Lyman Copeland Draper, and Hubert Howe Bancroft, of scholars like Daniel Willard Fiske and Andrew D. White, and many others, and their transfers or dispersals make entertaining accounts. There is no special chapter on the late A. Edward Newton, whose choice collection of English literature is now being sold at auction, and whose love of books has perhaps had greater effect on American collecting than that of any other man in our time. (*M. M.*)

Living Treasure. By Ivan T. Sanderson. Viking. 1941. 290 pp.

THIS narrative of a hunt for animal specimens made by the author with his wife and fellow-zoologist in Jamaica, British Honduras, and Yucatan, belongs in a class with William Beebe's colorful, humorous, and "human" epics of animal life. Mr. Sanderson, who disclaims the title of explorer, has nevertheless a special faculty of finding adventure in unexpected places, as in abandoned houses which, even more than the jungle, teemed with strange creatures. Some of his more exciting finds were the "Round-Mouthed Ones," arachnid parasites making their home on the ears of bats; the Jamaican coney, an ancient member of the porcupine family; a wild horse which Mr. Sanderson's assistant transported from its island by aeroplane as an express package; iridescent earthworms which in turn were hosts to small ghost-like flatworms; basilisks and a crocodile; and crabs which move to the coast in armies to hatch their eggs, covering fifteen hundred miles in their annual trek. The author seems on friendly terms with all sorts of tropical beasts, from peccaries to the engaging kinkajous. Mr. Sanderson's thirty-two drawings are full of animation and grace, showing the wild things in their natural habitat and in off-guard moments. (*M. M.*)

Library Notes

A Pan American Exhibit

FOR the occasion of Pan American Day, which was observed on April 14, the Library arranged in the Treasure Room an exhibit of some of its finest books and manuscripts relating to South and Central America and the West Indies. The exhibit was sponsored by the Pan American Society of Massachusetts.

The material covers the early years of European discovery and the period of Spanish and Portuguese colonization, illustrating the developing culture of the New World.

The Library has long had a copy of the first edition of the Latin translation of the letter which Columbus addressed to Gabriel Sanchez, treasurer of King Ferdinand and Queen Isabella, describing his discovery of "the islands beyond the Ganges." Printed in Rome in May 1493, it is one of eight copies still in existence. Within a year the historic communication was widely reprinted, and the second Basel edition of 1494 was illustrated with six woodcuts which are believed to be among the earliest representations of the shores and people of the Caribbean. The Library's copy, which was acquired recently, is open to a view of the Admiral's first landing.

The Library is especially rich in contemporary maps, showing the advancing knowledge of the new continent. The first map actually to use the word "America" was printed at St. Dié in 1507 and appeared in Martin Waldseemüller's *Cosmographiae Introductio*. For a long time, the map of Petrus Apianus, contained in the 1520 edition of Solinus's *Polyhistor*, was credited with that distinction. The Apianus map, now on exhibit, shows the two continents as narrow strips of land separated by a wide channel. The southern "island" was much more familiar to the early voyagers than the northern one, which is inscribed simply "terra incognita."

A particularly valuable item of this sort is a beautiful "portolano" atlas of six manuscript sailing charts, made by Augustin Roussin of Marseilles sometime in the middle of the sixteenth century. Four of the maps are devoted to the American coast, and they show well the amount of information possessed by the average navigator of the time. The cartographer appears to have been familiar with the Cabot map of 1544, and to have known the location of St. Augustine and other southern settlements.

From Ptolemy's *Geographia*, the first attempt to make maps on a scientific basis, all modern geography developed. The Library has an excellent collection of early Ptolemies, beginning with the beautiful Ulm edition of 1482, which shows Greenland for the first time on any map. The world chart in the 1511 folio, printed at Venice, contains the first Ptolemy map of North America.

The first distinctly "American" atlas was the so-called *Descriptionis Ptolemaicae Augmentum*, issued by Cornelis Wytfliet at Louvain in 1597. In spite of its title, the work does not contain a map or a single line from Ptolemy; it is concerned with a part of the globe of which the Alexandrian was ignorant. On these thirty-one maps of the New World, the outline of the Southern continent is less accurate than that of the northern, for by then the sixteenth-century explorers had opened up great tracts of the Hudson Bay country in their search for a northwest passage. In the show-case, the volume is opened at a particularly handsome map of the southern tip of the continent, entitled "Chica sive Patagonica et Australis terra." The famous set of DeBry's *Grand Voyages* is, of course, an invaluable source of pictorial material on the inhabitants of both continents.

While the navigators were slowly increasing their knowledge of the American coasts, the Spanish friars established the first press in the New World at Mexico City about 1538. Among the Library's recent acquisitions is one of the earliest volumes printed by Juan Pablos, the first printer — the 1547 edition of the *Regla Christiana Breve*, a religious manual prepared by Bishop Juan de Zumarraga, "the Protector of the Indians." It is a small quarto of 115 pages, printed in gothic type, and containing a title-page decorated with a

woodcut showing a bishop giving his benediction. The second earliest Mexican imprint on display is a copy of the *Vocabulario en Lengua Castellana y Mexicana,* composed by Fray Alonso de Molina and printed in 1571. The volume, with a full-page woodcut of St. Francis, is one of a long line of such vocabularies prepared by the mission fathers and has great cultural as well as typographical significance. A third item among the Library's Mexican incunabula is the *Carta* of Pedro de Morales, printed in 1579 by Antonio Ricardo. The first half of the volume contains religious instructions, while the second half is a tragedy called the *Triumpho de los Sanctos* — the first drama presented in the New World.

There are about twenty seventeenth-century Mexican books in the Library, chiefly in the Ticknor Collection. Many of them have woodcuts and show an advanced state of the typographical art. The *Ortografia Castellana,* 1609; the *Manual Mexicano,* 1634; and the *Relacion Universal Legitima* of 1637 are examples. There are also two early Peruvian imprints on exhibit — one is the *Arauco Domado* by Pedro de Oña, printed in 1596, and the other, a native grammar for the *Lengua Quichua* which appeared in 1619.

The Library's collections are particularly rich in the literary and historical works of the Spanish empire. These include a copy of the famous *Relacion de la Destruycion de las Indias* by Bartolomé de la Casas, printed at Seville in 1552, which attacked the brutality of the peonage system built up by the Spanish landlords for the exploitation of the Indians. A colorful figure among the historians of the period was Garcilaso de la Vega, the first native American to contribute materially to Spanish literature. The son of one of the *conquistadors* and of Chimpa Ocllo, the last of the Inca princesses, he was born at Cuzco, the imperial city of Peru, in 1539. After his father's death Garcilaso sailed for Spain, and in homesick retirement near Cordova began to write about his native country. His earliest publication — *Commentarios Reales . . . del Origen de los Incas* — is still regarded as the standard work on the customs and manners of his mother's people; while his account of the discoveries of Hernando de Soto is the most readable and picturesque of all the histories of the expedition. The Library has first editions of both works, suggesting the merging civilization of the two people. Like Garcilaso de la Vega, Sor Juana de la Cruz, "the tenth Mexican muse," was essentially part of the New World — a gifted and original member of the Hieronymite sisterhood. A complete set of her works, including her dramas as well as poems, was published at Madrid in 1725 with a lifelike engraving on the title-page.

An exceedingly rare pamphlet describing the great Guatemalan earthquake of 1541 gives significance to the Central American material. The Spanish city, built by the ruthless Don Pedro de Alvarado, was completely destroyed just ten days after Don Pedro's death by a terrific combination of natural causes, and the disaster was regarded as an evidence of Divine displeasure — perhaps because Doña Beatriz had usurped the governorship. An account of the destruction was immediately printed in Mexico City, but the Library's volume appears to belong to an edition issued in Spain probably in 1542. It seems to be the work of an uneducated but intelligent writer, who tells his experiences in one breath and who was obviously an eye-witness.

The Library's West Indian collection, a bequest of Benjamin P. Hunt in 1877, is one of the finest in the country. Mr. Hunt, a native of Massachusetts, was United States Consul at Port-au-Prince from 1840 to 1850, and gathered together many of the items during his service. In all, his collection consists of nearly seven hundred volumes, dealing with all the West Indian islands, but especially with St. Domingo and Haiti. The works are largely of the eighteenth and early nineteenth centuries, but there are also many earlier publications of great importance. Among those included in the exhibit is the *Historia Natural y Moral de las Indias* by De Acosta, printed at Seville in 1590 — a volume formerly in the library of the ill-fated Emperor Maximilian of Mexico, and containing his book-plate. Intending to write a history of the French settlements of St. Domingo and Haiti,

Mr. Hunt had also collected a number of original manuscripts, among them a letter by Toussaint L'Ouverture and documents relating to his brief rule, several commercial papers on the slave trade, and the journal of a British officer stationed in the islands from 1796 to 1798. **E. L. A.**

Fragosa, King of Aragon

OF all the romances which provided light reading for the seventeenth century, one of the most delightful must have been *The Renowned Historie of Fragosa, King of Aragon,* first published in London in 1618, and now acquired in the rare second edition of 1646 [*A.1300.1]. The title-page — printed under the Commonwealth — explains soberly that the book is "Right pleasant for the Aged to drive away Melancholy thoughts, and profitable for the Young to behold the often variations of the fickle World." But apart from this brief concession to godliness there is not a trace of a moral in the story; and in spite of an intricate plot, the characters and their perplexities have genuine charm.

Lying on his deathbed, Fragosa, king of Aragon, calls his three sons about him. "My grasse is wasted; my Grapes gathered, I have nothing left but the skin of my flesh, and one only blast of all my life," he mourns. To his eldest son, Donvallo, he leaves his crown; to Dorosa, a dukedom; to Pleudippo, a castle; while their sister Flermia is to be brought up by her aunt, the queen of Poland. Needless to say, Donvallo plots the destruction of his two brothers, who flee for their lives. Dorosa, captured by the Hungarians, achieves fame by vanquishing the Turks almost single-handed. Just as he and the princess Albina are falling in love, they are imprisoned on false charges and subjected to trial by combat. Pleudippo, who has been making his own career in Britain, turns up at the last minute to defend Albina's cause successfully. After a terrific series of wars — the Balkans are a storm center even in this ideal world — Dorosa is crowned king of Aragon; the tale ends with a triple wedding, and everyone lives happy ever after in his own realm, where, as the author says, "with a general applause on all sides we will leave them."

H. McC.

A Plea for New Scotland

BY the royal charter of 1621 James I of England bestowed on his Scotch favorite, Sir William Alexander, the greater part of eastern Canada or "Nova Scotia," and the needy author of *Croesus* and other tragedies became one of the wealthiest proprietors of the New World.

Described by the waspish Thomas Urquhart as one who "was born a poet, but aimed to be king," Sir William immediately set about developing his new lands, raising the needed revenue through the creation of an order of Scottish baronets. In 1624, he published a little tract of 47 pages, entitled *An Encouragement to Colonies,* in the hope that as "there was a New France, a New Spaine, and a New England, they might likewise have a New Scotland." Six years later, when he had made a precarious beginning near Port Royal, he reissued the unsold sheets with the new title *The Mapp and Description of New-England.* The Library has recently acquired one of the few known copies of this later edition, printed like its predecessor by Nathaniel Butter and containing the rare map which is frequently lacking.

The work itself is written in the same elaborate style that Sir William had used for his "completion" of Sidney's *Arcadia,* and is enriched with frequent classical allusions and courtly phrases. The author begins his appeal with a historical discourse on "Plantations," declaring that "Abraham and Lot were Captaines of Colonies" and reviewing the achievements of the Phoenicians, Greeks, and Romans. The vast colonial empire of Spain he leaves to "their own Histories . . . though they are very sparing to report," but describes at length the ill-fated French settlements in Florida, "one of the most pleasant parts of the world." Intending to take possession of a region even then in dispute with France, he makes much of England's prior claim, writing,

"And Henry the Seventh the Salomen of England had his judgement

onely condemned for neglecting that good occasion which was first offered unto him by Columbus, yet did he presently seeke to repaire his errour by sending forth Sebastian Chabot, a Venetian who did discover the Ile of Newfoundland, and this part of the Continent of America now intended to bee planted by his Majesties Subjects under the name of New England, and New Scotland . . ."

The year after he had received his grant, the new proprietor sent out a group of Scotch adventurers who wintered at the English fishing villages of Newfoundland and spent the next spring and summer exploring the Nova Scotian coast. *The Mapp and Description of New-England* contains the only contemporary account of their experiment, overshadowed by the successful settlements at Plymouth and Jamestown. Hoping to attract a more worthwhile type of colonist, Sir William dwells on the beauty and fertility of the land, declaring his exploring party saw "delicate Medowes, having Roses white and red growing thereon with a kind of wilde Lilly," and that they picked "Gooseberies, Strawberies and Hind-beries" from the loaded bushes. Scotland, he has noticed, "is by reason of her populousnesse being constrained to disburden her selfe like the Bees" and he has heard too much of the melancholy fate of his countrymen who have gone as mercenaries to Poland or France or have settled in the north of Ireland. Emigration, he feels, is the best solution, and to a region where they do not have to "disclaime their King and Countrey." Acting as master of requests for James I, Sir William was familiar with the needs of the penniless horde north of the Tweed and his colonization scheme seems to have been a genuine effort to relieve their terrible poverty.

The large folded map of his grant and the northern part of New England, represents the area in much more detail than either the Lescarbot map of 1612 or the Smith map of 1616, both of which it resembles. Visualizing the whole region as a greater Scotland, he divided it into two provinces — Alexandria and Caledonia — and designated his St. Croix boundry as the Tweed. The only French settlements which he notes are "Kebec" and "Tadousac" on the Saguenay. In picturing New England, he ignores the Plymouth settlement, though he had praised its industry in the text, and shows the land divided into hereditary patents owned by the members of the Council.

By 1628 Sir William's appeal had aroused enough interest so that he was able to send out a second expedition. The Scotch colonists under the leadership of his son William erected a permanent settlement on the north side of Annapolis Basin and were achieving a growing prosperity when the entire region was surrendered to the French under the terms of the treaty of St. Germain-en-Laye. Alexander himself is thought to have sold his rights to the French and to have escaped without serious financial loss; yet he always regretted the failure of his project.

E. L. A.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Amusements. Sports	*Fiction*	*Periodicals*
Bibliographies. Libraries	*Fine Arts*	*Philosophy. Ethics*
Biography	*History*	*Poetry*
Business	*Journalism*	*Politics & Government*
Children's Books	*Language*	*Psychology*
Domestic Science	*Law. Legislation*	*Religion*
Drama. Stage	*Local History*	*Science*
Economics	*Medicine. Hygiene*	*Sociology*
Education	*Military Science*	*Technology*
Essays. Literature	*Music*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections. For most of those in the Central Library, and also at the Business Branch, there is being adopted the form of cataloging and classification in use in the Library of Congress. For the Open Shelf Department and the Young People's Room in the Central Library, and for the thirty general branch libraries, there is being adopted a simplified form of the Dewey Decimal Classification.

During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without call numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalogs in the various departments.

The symbol = following a title indicates that the work is a gift to the Library

Amusements. Sports

Browne, Mary K. Streamline tennis. American Sports Pub. Co. [1940.]

Euwe, Machgielis. Meet the masters; the modern chess champions and their most characteristic games. Philadelphia, McKay. 1940.
Translated from the Dutch.

Guldahl, Ralph. Groove your golf. [Indianapolis, International Sports. 1939.]

Naismith, James. Basketball, its origin and development. Association Press. 1941.

Tunis, John Roberts. Sport for the fun of it; a handbook of information on 20 sports including the official rules. Barnes. [1940.] 340 pp. B.H.80.13

Vinson, Maribel Y. Maribel Y. Vinson's advanced figure skating. McGraw-Hill. 1940.

Bibliography. Libraries

Bliss, Henry Evelyn. A bibliographic classification extended by systematic auxiliary schedules for composite specification and notation. Wilson. 1940.
Photopriuted.

Bruncken, Herbert, *compiler.* Subject index to poetry; a guide for adult readers. American Library Ass'n. 1940.

Bury, Richard de, *Bishop of Durham, 1281–1345.* The Philobiblon of Richard de Bury, bishop of Durham, treasurer and chancellor of Edward III. Edited and translated by Ernest C. Thomas. London, Paul, Trench. 1888. lxxxv, 259 pp.
Latin text also. Bibliographical notes: pp. [xlix]–lxxix.

Clark, David Sanders. American travelers and observers in the British Isles 1850–1875. Cleveland. 1940.
Contents. — 1850–1875; 1875–1909.

Gill, Robert Sutherland. The author, publisher, printer complex. Baltimore, Williams & Wilkins. 1940.

Harrington, Mildred P. A list of good ten and fifteen cent books. Louisiana State Univ. 1938. 26 pp. *Z1037.H29

Herr, Alan Fager. The Elizabethan sermon; a survey and a bibliography. [Univ. of Pennsylvania.] 1940.

Literary market place, The, 1940– a directory for publishers, broadcasters and advertisers. New York, Booker. 1940–

Loizeaux, Marie D., *compiler.* Library on the air. Wilson. 1940.

Orton, Robert M., *compiler.* Catalog of reprints in series 1940. Wilson. 1940. 151 pp. B.H.784.70

Pratt, Guy A. Let's bind a book. Milwaukee, Bruce. [1940.]

Sanders, Francis D., *editor*. British book trade organization: a report on the work of the Joint committee. Allen & Unwin. [1939.]

U. S. Government printing office. Permanence and durability of paper; an annotated bibliography . . . By Morris S. Kantrowitz . . . Ernest W. Spencer . . . Robert H. Simmons. Washington. 1940.

Biography

Single

Armour, Richard W., *editor*. Coleridge the talker; a series of contemporary descriptions and comments with a critical introduction by Richard W. Armour . . . and Raymond F. Howe. Cornell Univ. [1940.]

Benjamin, René. Marie-Antoinette. Paris. 1940.

Caroline Amanda Carpenter, born, Saratoga Springs N. Y., September 17, 1833. Died, Auburndale, Mass., June 13, 1907. [Boston, E L. Slocomb. 1907?]
Prefatory note signed: Henry A. Starks.

Clark, Thomas Blake. Omai, first Polynesian ambassador to England; the true story of his voyage there in 1774 with Captain Cook. [San Francisco,] Colt Press. 1941.

Korngold, Ralph. Robespierre and the Fourth Estate. Modern Age Books. 1941.
The author is especially interested in Robespierre's peculiar position as leader of the proletariat.

Sprague, William Forrest. Vicente Guerrero, Mexican liberator; a study in patriotism. Chicago, [Donnelley. 1939.]

University club, *Baltimore*. Memorial meeting in honor of William Henry Welch held at the University club Tuesday, May 22, 1934. Baltimore, University Club. 1935.

Collective

Armstrong, Zella, *compiler*. Twenty-four hundred Tennessee pensioners: Revolution, War of 1812. Chattanooga, Tenn., Lookout Pub. Co. [1937.]

Daniels, R. Balfour. Some seventeenth-century worthies in a twentieth-century mirror. Univ. of North Carolina. [1940.]

Leroy, Alfred. Marie Leczinska et ses filles. Paris. [1940.]

McMurtry, Robert Gerald. The Kentucky Lincolns on Mill Creek. Harrogate, Tenn., Lincoln Memorial Univ. 1939.

Mondor, Henri. L'amitié de Verlaine et Mallarmé. Paris. [1939.]

Oppenheimer, Francis J. Ezekiel to Einstein: Israel's gifts to science and invention. Liveright. [1940.]

Memoirs

Elting, Victor. Recollections of a grandfather. Chicago, Kroch. 1940.

Feeney, Leonard. Survival till seventeen; some portraits of early ideas. Sheed & Ward. 1941.

Jagemann, Karoline. Die Erinnerungen der Karoline Jagemann, nebst zahlreichen unveröffentlichten Dokumenten aus der Goethezeit. Herausgegeben von Prof. Dr. Eduard v. Bamberg. Dresden. [1926.]

Valtin, Jan. Out of the night. Alliance Book Corp. [1941.]
The extraordinary memoirs of a German Communist, imprisoned by the Nazis, tortured, and released as a spy. Gives much inside information.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

American ski annual. 1940/41. Brattleboro, Vt., Stephen Daye Press. 1940. 256 pp. **GV854.A51

American wool and cotton reporter. Official statistics of textile corporations. 1941. [Boston. 1941.] 440 pp. **TS1312.A51

Association of bank women. Year book. 1938/39. [The Association.] 1940. 51 pp. **HG1507.A84

Bakke, Edward W. Citizens without work. Yale. 1940. 311 pp. NBS
"A study of the effects of unemployment upon the workers' social relations and practices."

Brink, Victor Z. Internal auditing; its nature and function and methods of procedure. Ronald Press. [1941.] 549 pp. NBS

Brown, Courtney C. Liquidity and instability. Columbia Univ. 1940. 282 pp. NBS

Custom house guide; an importers' encyclopedia. New York. 1941. 1548 pp. **HE953.N5.C98

Dodge, Chester J., and John F. Sullivan. Estate administration and accounting. Clark Boardman Co. [1940.] 872 pp. NBS

Gregg, John Robert. Gregg speed building. Boston, Gregg. [1940.] 649 pp. NBS
One-year course, with thirty-two lessons on the English of business by E. Lillian Hutchinson.

Huntington, Ellsworth. Principles of economic geography. Wiley. 1940. 715 pp. NBS

International labor office, Geneva. Year-book of labour statistics. 1940. Geneva. 1940. 175 pp. **HD7801.I61s

Lasser, Jacob K. Your corporation tax. Simon and Schuster. 1941. 126 pp. NBS

McGraw transit directory. 1941. McGraw-Hill. 1941. 157 pp. **HE4421.M14

Maynard, Harold H., *and others*. An introduction to business management; 3d edition. Ronald Press. [1941.] 698 pp. NBS

Myers, James. Do you know labor? Facts about the labor movement. National Home Library Foundation. [1940.] 139 pp. NBS

1941 National Catholic almanac. 35th year. St. Anthony's Guild. 1941. 760 pp. **BX845.F81

Official motor freight guide; the national guide of the motor freight industry. March 1941. V. 8, no. 1. Chicago, Morton Kallis. 1941. **HE5623.A1.032

Ross, Eva J. Belgian rural cooperation; a study in social adjustment. Bruce. [1940.] 194 pp. NBS

Snow, Edgar. The battle for Asia. Random House. [1941.] 431 pp. NBS

Women's wear daily children's and infants' wear. Advance Spring 1941. New York. Fairchild Pub. Co. 1941. 112 pp. **TT495.W87c

Women's wear daily ready-to-wear directory. V. 30, no. 2. Spring, 1941. New York, Fairchild Pub. Co. 1941. 544 pp. **TT495.F16w

Children's Books

Beard, C. A. Presidents in American history. Messner. Illus. 157 pp. y920B3683
Short accounts of the lives of presidents linking them to the important historical events of their lives.

Duarte, M. Legend of the Palm Tree. Grosset and Dunlap. Illus. y398B214
This ancient legend from Brazil describes the origin of the palm tree.

Hall, Esther G. Mario and the Chuna. Random House. [1940.] Illus. yH1752m
The chuna, a bird of the Argentine, adds adventure to the otherwise languid atmosphere of South American life.

Johnson, M. S., and H. L. **Johnson.** Carlo. Harcourt, Brace. [1941.] Illus. yJ681c
A lonesome foxhound puppy and his friendship with Dolly, the barnyard calf.

Litten, Frederic. Transatlantic pilot. Dodd, Mead. 1940. yL777t
Sound aeronautics and exciting adventure based on the air conquests of the oceans.

McDonald, Luicile S. Jewels and gems. Junior Literary Guild. [1940.] Illus. 288 pp. y55M135
Fascinating stories about the origin and history of precious stones.

Nelson, Rhoda. This is freedom. Dodd, Mead. 1940. Illus. yN429t
The journey of the Mormons across the prairies to Salt Lake City is vividly portrayed in this absorbing story of Thad, an orphaned boy who found true friends and a truer freedom.

Nicolay, Helen. Bridge of water. Appleton-Century. 1940. Illus. 295 pp. y98N641
The story of the Panama Canal, giving the highlights of this great achievement.

Peck, Anne. Roundabout South America. Harper. 1940. Illus. 359 pp. y98tP366
Drawn from the author's personal experiences in her South American travels, this book gives an extremely interesting as well as accurate description of our important neighbors to the south.

Power, Effie. Osceola Buddy. Dutton. 1941. Illus. yP887O
The adventurous life of a young mule on a Florida plantation.

Schmidt, Sarah L. Shadow over Winding Ranch. Random House. 1940. Illus. yS354s
Farming in present-day Colorado is the background for this tale of the struggle of two boys who earnestly desire to make a success of Winding Ranch.

Wilson, William E. Big Knife. Farrar & Rinehart. [1940.] Illus. 280 pp. y92C593w
The life story of George Rogers Clark, the fearless frontiersman of "Lewis and Clark" fame.

Yates, Elizabeth. Quest in the Northland. Knopf. 1940. yY31q
The adventures of two children whose mountain climbing and horse-back riding took place in Iceland.

Domestic Science

Berolzheimer, Ruth, *editor.* The United States regional cook book. Garden City Pub Co. [1939.]

Better homes and gardens. My Better Homes and gardens cook book. Des Moines, Iowa, Meredith Pub. Co. [1938.]
"Every recipe tested in the Better homes and gardens tasting-test kitchen. Recipes endorsed."

Delineator home institute. The American woman's cook book, edited and revised by Ruth Berolzheimer . . . from the Delineator cook book. Garden City Pub. Co. [1940.] TX715.D363 1940

Epicure in China, The, eight complete Chinese epicurean dinners. San Francisco, Colt Press. [1940.]
Drawings by Lena Peters.

Lapham, Leah Inman, *compiler.* A Rhode Island rule book. [Providence, R. I., Oxford Press. 1940.]
A cook boook from a farm-house in Rhode Island, written in the early 19th century.

Drama. Stage

Bond, Frederick W. The negro and the drama. Washington, Associated Publishers. 1940.
"The direct and indirect contribution which the American negro has made to drama."

Harbage, Alfred. Annals of English drama 957–1700; an analytical record of all plays, extant or lost. Univ. of Pennylvania. 1940. 264 pp. B.H.711.2

Kaufman, F. W. German dramatists of the 19th century. Los Angeles, Lymanhouse. [1940.]

McGlinchee, Claire. The first decade of the Boston Museum. Bruce Humphries. 1940.

Mason, Hamilton. French theatre in New York; a list of plays, 1899–1939. Columbia Univ. 1940. **M.475.353

O'Casey, Sean. Purple dust; a wayward comedy in three acts. London, Macmillan. 1940.

Economics

American college of life underwriters. Composite answers to C. L. U. examination questions. 1940– Philadelphia. [1940– *9368.3A184

Arco publishing company, New York. Factory inspector. New York, Arco. [1940?]
Mimeographed.

Baxter, William J. Japan and America must work together! . . . a program for American recovery that will work. International Economic Research Bureau. [1940.] 9330.952A13

Blankertz, Donald F. Marketing cooperatives. Ronald Press. [1940.] 9334.A25

Clark, Colin. The conditions of economic progress. London, Macmillan. 1940. 9330.1A420

Cole, Arthur H., and Harold F. Williamson. The American carpet manufacture; a history and an analysis. Harvard. 1941. 9338.127A46

Creighton, D. G. The commercial empire of the St. Lawrence, 1760–1830. Oxford Univ. 1937. 9382.71A23

Dobb, Maurice Herbert. Capitalist enterprise and social progress. London, Routledge. 1926. 9330.1A417

Ellis, Howard Sylvester. Exchange control in Central Europe. Harvard. 1941. 9332.45A58

Engels, Friedrich, *1820–1895.* Engels on capital. London, Lawrence and Wishart. 1940? 9330.1A419

Frankel, S. Herbert. Capital investment in Africa; its course and effects. Oxford Univ. 1938. 9330.960A4
Issued by the Committee of the African research survey under the auspices of the Royal institute of international affairs.

Golden, Edwin T. Young man — here's how to sell life insurance. Harper. 1941. 9368.3A183

Guthrie, John A. The newsprint paper industry, an economic analysis. Harvard. 1941. 9338.416A13

Haberler, Gottfried von. The theory of international trade with its applications to commercial policy. Macmillan. 1937.
Translated from the German. 9382.A60

Hayek, Friedrich August von, *editor*. Collectivist economic planning. Critical studies on the possibilities of socialism, by N. G. Pierson, Ludwig von Mises [and others]. London, Routledge. 1938. 9335.5A40

Howard, Mayne S. Principles of public finance. Commerce Clearing House. [1940.] 9336.02A23

Jones, Payson. A power history of the Consolidated Edison system, 1878–1900. Consolidated Edison Co. of New York. 1940. *9381.09747A1
Compiled as a reference work from original documentary and other sources with especial reference to the Menlo Park and Pearl Street origins of the system.
Photoprinted.

Kilduff, Edward Jones. How to write effective business letters. Harper. 1940.

Lindahl, Erik. Studies in the theory of money and capital. Allen & Unwin. 1939. 9330.1A418

MacDonald, John H. Controllership. [Controllers Institute of America. 1940.] 9657.1

Mahon, John A. Trade unionism. Gollancz. 1938. 9331.8842A20

Massachusetts, State planning board. Final report on Study of foreign trade of Massachusetts customs district. Based upon compilation . . . made under Official project no. 65–1–14–67 of the Works project administration. Prepared by Melvin L. Morse . . . [Boston. 1940.] *9382.744A3

Morgan-Webb, *Sir* Charles. Monetary management. Pitman. 1939. 9332.A171

Morstein Marx, Fritz, *and others, editors*. Public management in the new democracy. Harper. [1940.] 9351.073A17

Newcomer, Mabel. Taxation and fiscal policy. Columbia Univ. 1940. 9336.2A65

Orgel, Lewis. Valuation under the law of eminent domain. Charlottesville, Va., Michie Co. 1936. *9333.1A5
Published under the auspices of the Columbia university council for research in the social sciences; J. C. Bonright, editor.

Shuman, Ronald B. The petroleum industry, an economic survey. Univ. of Oklahoma. 1940. 9338.22A81

Silverman, Herbert Albert. The substance of economics for the student and the general reader. Pitman. 1940. 9330.1A421

Slichter, Sumner Huber. Union policies and industrial management. Brookings Inst. 1941. 9331.113A24

Wilson, G. Lloyd. Traffic management, industrial and commercial. Appleton-Century. 1941. 9381.09A15

Education

Cunningham, William F. The pivotal problems of education. Macmillan. 1940.

Lane, Robert Hill, *and others*. The progressive elementary school. Houghton Mifflin. [1938.]

School and College placement. Journal of the Pennsylvania association of school and college placement, vol. 1, no. 1– Ocober 1940– Philadelphia. Teachers Room

Severance, Henry Ormal, *compiler*. Handbook of the learned and scientific societies and institutions of Latin America. Washington. 1940.
Type-written copy.

Strachey, *Mrs.* Amy St. Loe. Borrowed children; a popular account of some evacuation problems and their remedies. New York, Commonwealth Fund. 1940.
Problems of adjustment involved in the evacuation of children in England.

U. S. Works progress administration, Adult education project. Manual for steps to citizenship, by Mary Heghin. Univ. of Chicago. [1938.]

Woodyard, Ella. Culture at a price; a study of private correspondence school offerings. American Ass'n for Adult Education. 1940.

Essays. History of Literature

In English

Blackmur, R. P. The expense of greatness. New York, Arrow Editions. [1940.]
Critical essays on literary language and forms in poetry and prose, with consideration of Melville, Yeats, Hardy and others.

Cumnock, Robert McLean, *1840–1928, editor*. Choice readings for public and private entertainments and for the use of schools, colleges and public readers, with elocutionary advice. Grosset & Dunlap. [1938.] PN4021.C88 1938

Emerson, Ralph Waldo. Light of Emerson . . . Two thousand quotable thoughts . . . by H. H. Emmons. Cleveland, Rex. [1930.]

Kaplan, Estelle. Philosophy in the poetry of Edwin Arlington Robinson. Columbia Univ. 1940.

Madariaga, Salvador de. Don Quixote; an introductory essay in psychology. Oxford Univ. 1940.

Shuster, George Nauman. The English ode from Milton to Keats. Columbia Univ. 1940. 314 pp. B.H.904.2

Smith, Logan Pearsall. Milton and his modern critics. Little, Brown. 1941.

In French and German

Monod-Cassidy, Hélène. Un voyageur-philosophe au XVIIIe siècle: L'Abbé Jean-Bernard Le Blanc. Harvard. 1941. 2256.131

Schuchard, Hans-Karl. Der Minnesänger Otto von Botenlauben. A dissertation in Germanics. [Univ. of Pennsylvania.] 1940.

Troyat, Henri. Dostoïevsky. Paris. [1940.]

Fiction

In English

Allis, Marguerite. Not without peril. Putnam.
Historical novel of the settlement of the Connecticut Valley.

Atherton, Sarah. Mark's own. Bobbs–Merrill.
Pennsylvania mining story covering the years 1839-1929.

Bailey, Temple. The blue cloak. Houghton Mifflin.
Temple Bailey's best story to date.

Beals, Helen Abbott. The river rises. Macmillan.
A story of New England fortitude.

Beeding, Francis. Eleven were brave. Harper.
Intrigue, espionage, and Fifth Column activities in modern France.

Brace, Gerald Warner. Light on a mountain. Putnam.
Family story with a present-day Vermont setting.

Brahms, Caryl, and S. J. **Simon.** "Don't, Mr. Disraeli!" Putnam.
A satire with a Romeo and Juliet theme set in Victorian England.

C., S. M. The spark in the reeds.
An English priest's endeavors to help oppressed factory workers.

Christie, Agatha. The patriotic murders. Dodd, Mead.
An international murder story.

Coxe, George Harmon. No time to kill. Knopf.
A mystery with a Boston setting.

Crofts, Freeman Wills. Circumstantial evidence. Dodd, Mead.
An Inspector French mystery.

Dolland, John. A gentleman hangs. Macmillan.
An entertaining baffler.

Foster, Bennet. Dust of the trail. Doubleday, Doran.
A western story with intrigue, gun play, and a slight romance.

Gardner, Erle Stanley. The case of the haunted husband. Morrow.
Perry Mason solves a Hollywood mystery.

Gilpatric, Guy. Glencannon afloat. Dodd, Mead.
Escapades of "Muster" Colin Glencannon of the S. S. *Inchcliffe Castle.*

Gregory, Jackson. Ace in the hole. Dodd, Mead.
A western story with an element of mystery.

Harris, Cyril. Richard Pyne. Scribner's.
Biographical-historical novel of the British occupation of New York.

Havighurst, Walter. No homeward course. Doubleday, Doran.
An exciting story of a German sea raider in the present war.

Hurley, Doran. Says Mrs. Crowley, says she! Longmans, Green.
More stories about the people of the Old Parish.

Kendrick, Baynard. The odor of violets. Little, Brown.
A blind private detective is aided by his Seeing Eye dog in exposing a national spy ring.

Larsson, Gosta. The ordeal of the falcon. Vanguard.
Life on a tramp freighter as experienced by a lad.

Loring, Emilie. Where beauty dwells. Little, Brown.
An entertaining light story.

Mackenzie, Compton. West to north. Dodd, Mead.
The fourth volume in the "Four winds of love" series.

Moore, Ida L. Like a river flowing. Doubleday, Doran.
Pioneer story of the North Carolina mountains.

North, Jessica N. Morning in the land. Greystone.
A family story told against the background of early Wisconsin.

[Oriental tales.] Ispahan edition. London. Printed for subscribers only. 1901. 15 v. Plates.
Includes thirteen volumes of *Arabian Nights* translated by John Payne.

Ransome, Stephen. Hearses don't hurry. Doubleday, Doran.
A Crime Club mystery with a legal background.

Roberts, W. Adolphe. The pomegranate. Bobbs-Merrill.
A colorful adventure story of the Caribbean.

Rohmer, Sax. The island of Fu Manchu. Doubleday, Doran.
A mystery solved by Nayland Smith of the British Intelligence Service.

Schachner, Nathan. By the dim lamps. Stokes.
New Orleans during the Civil War and Reconstruction period.

Seton, Anya. My Theodosia. Houghton, Mifflin.
Tragic and appealing story of Aaron Burr's daughter Theodosia.

Stuart, Jesse. Men of the mountains. Dutton.
Well-written stories of life in the Kentucky Mountains.

Thirkell, Angela. Cheerfulness breaks in.
Well-drawn picture of English rural life during the present war.

Tilden, Freeman. Better see George. Harper.
Story of a country banker.

Walsh, Maurice. Thomasheen James. Stokes.
Appealing short stories about a lovable old scamp.

In French

Gandon, Yves. Le grand départ. Paris. [1939.]

Landry, C. F. Diego. Paris. 1940.

Out-el-Kouloub. Trois contes de l'amour et de la mort. Paris. [1940.]
Three tales of unhappy love, in the shifting social background of modern Egypt.
The author is herself head of a large estate.

Rivollet, André. L'ogresse. Paris. [1940.]

Tharaud, Jérôme, and Jean **Tharaud.** Les contes de la Vierge. Paris. [1940.]
A charming collection of legends about the Virgin Mary.

In German

Finckenstein, Ottfried, *Graf.* Die Mutter. Jena. [1938.]

Haebler, Rolf Gustav. Die Geschichte des Menschen, Ernst Drach. Leipzig. [189–?]

Schröer, Gustav. Der Schelm von Bruckau; ein heiterer Kleinstadtroman. Gütersloh. [1938.]

Fine Arts

Crafts

Bergstrom, Evangeline H. Old glass paperweights; their art, construction, and distinguishing features. Chicago, Lakeside Press. 1940. *8173.08–104

Knowles, W. Pitcairn. Dutch pottery and porcelain. London, Batsford. [1913.] 8170.04–55R

Rawson, Marion Nicholl. The antiquer's picture book. Dutton. 1940. 8161.08–135
Illustrated by the author.

Painting

Historical records survey, New Jersey. American portrait inventory. 1440 early American portrait artists. Newark. 1940. *4089.05–108

[Nicodemi, Giorgio.] Leonardo. New York, Italian Library of Information. [1940.] *4104.05–122

Photography. Printing

Rice, William Seltzer. Block prints; how to make them. Bruce. [1941.] 8188.08–119

U. S. Camera Magazine, vol. 1. no. 7–9, 12–14. U. S. Camera Pub. Corp. [1939–41.] Illus. *8147A.25

Miscellaneous

Art in New England . . . American association of museums, New England branch. [Harvard. 1939.] *4068.03–110

Baltimore, Museum of art. The Baltimore museum of art news, vol. 3, no. 1, 2– Jan., Feb. 1941– [Baltimore. 1941–] *4075A.36

Kobbe, Herman. Housing and regional planning. Dutton. 1941. 8122.02–112
Illustrated by the author.

History

Ancient and Medieval

Homans, George Casper. English villagers of the thirteenth century. Harvard. 1941.

Petrie, *Sir* W. Flinders. Wisdom of the Egyptians. British School of Archaeology in Egypt. 1940. *3050.301.63

Pritchett, William Kendrick, and Benjamin D. **Meritt.** The chronology of Hellenistic Athens. Harvard. 1940.

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More Books

The Bulletin of the Boston Public Library

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More Books

The Bulletin of the Boston Public Library

JUNE, 1941

To the Visiting Librarians

As Mayor of the City of Boston I extend my cordial greetings to the members of the American Library Association who are holding here their Annual Conference from June 19th to 25th.

In these times when ruthless dictatorships are trampling down the most precious possessions of mankind—freedom of mind and freedom of conscience —the service of libraries is doubly significant. By offering their resources to all classes without restriction, by helping to keep alive the best heritage of the ages and spreading information about the problems of the present, they are strengthening those mental and moral forces which alone are capable of halting the menace of destruction. The enlightenment of the individual citizen, without which democracy cannot survive, was the guiding thought of the founders of the American library system; and American libraries are doing their utmost in the pursuit of this ideal.

I welcome to Boston the thousands of librarians coming from all parts of the United States and Canada. May your deliberations be fruitful; and may you enjoy your stay in our historic city.

Maurice J. Tobin

The founding of the Boston Public Library nearly a century ago was more than a simple municipal act. It was a symbol of the belief cherished by a group of public-spirited citizens that the blessings of knowledge can be, and should be, made universal. The people of Boston understood the call, and responded to it warmly. In a short time the Library—the first library to be supported entirely by public taxation—became a reality.

The idea caught the imagination of the country. Libraries sprang up everywhere; the towns followed the cities, and the villages, the towns. The public library is one of the most typically American institutions of today.

Maintained by the people, it is a people's library. The duty of the Trustees, as representatives of the citizens, is to ensure the proper functioning of this

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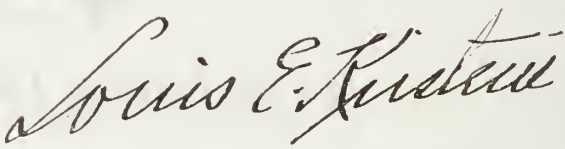
principle. It is an arduous task, whose varied intellectual and practical problems demand constant attention. However, the Trustees are there mainly to help; for the actual performance they must depend upon the training and experience of professional librarians. And they can safely leave it to them. As one who has had for many years now the honor of sharing the responsibilities of this Library, I affirm that it would be difficult to find a body of public servants more co-operative and devoted than librarians.

As President of the Trustees of the Boston Public Library, I join my voice to that of His Honor the Mayor in welcoming the members of the American Library Association as our guests.



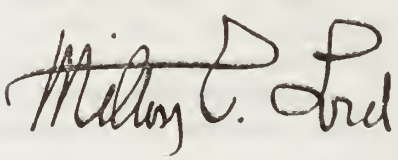
The staff of the Boston Public Library looks forward with anticipation to the visit of our fellow librarians. Let all who can be present at the general reception on the opening night in the Central Library, and also see us often during the Conference, between and after the meetings.

We hope that you will like our home in Copley Square; that you will enjoy the Abbey pictures of the Holy Grail, the allegories of Puvis de Chavannes, and the mysteries of John Singer Sargent. We hope that you will approve of the monumental simplicity of the great stairway with the lions of St. Gaudens, and find refreshment in the arcaded courtyard. We have spread out for you our rarest books and manuscripts in the Treasure Room.

All this we wish to share with you. Yours will be the urban bustle of Copley Square, the beauty of the Public Gardens, the quaintness of Beacon Hill, and the view on the embankment of the Charles River. And all the suburbs with the long avenues of trees, and the salty air of the North Shore and the sandy beaches of the Cape.

The official program issued by the Association lists all the meetings, their places and hours, and the names of the speakers. We, on our part, have prepared various guides, so that you may find your way among our winding streets. Special pamphlets will tell you of the restaurants, bus stations, and the excursions that have been planned. Those of you who are here for the first time will wish to see Concord and Lexington, or, still closer, the Old North Church and Faneuil Hall. But whether newcomer or an old acquaintance, you must not miss the clambake at Scituate, the Pops concerts in Symphony Hall, and the country dances — even in the Georgian Room of the Hotel Statler. We are told that it is easy to get lost in Boston; besides the printed matter, we are here to help you in person.

The happier your sojourn is, the better we shall be pleased.



In the Treasure Room

AN exhibition of nearly two hundred books, maps, and manuscripts — the choicest possessions of the Library — has been arranged in the Treasure Room, and will remain on display until the end of the summer.

Many visitors will view with pleasure the row of medieval manuscripts on vellum, most of them richly embellished with illuminated miniatures. The first is a twelfth-century English manuscript of St. Jerome, written in what may still be called late Carolingian style, and decorated with several miniatures in outline. A conspicuous item is St. Augustine's *City of God,* copied in large gothic characters by one Frater Theodoric, in a monastery of the Rhine country in 1466. The first pages are enclosed in illuminated borders composed of foliage, with birds, monkeys, and all kinds of monsters hiding among the branches. The miniatures depict the Fall of Man, St. Augustine in his study, and then the Saint leading the monks of an Augustinian house to the City of God. A little Italian Picture Bible, dating from the second half of the fourteenth century and consisting of forty-eight full-page miniatures, is the next item. Done in the Italo-Byzantine manner, the work shows Giotto's influence. Its great interest, however, lies in the variety of its iconographic material; it is very likely that it served as a book of models for painters in doing murals and altar-pieces. A Psalter written in gothic letters and containing ten exquisite miniatures takes the visitor back to the mid-thirteenth century. The miniatures are still romanesque, showing only the beginnings of the gothic. To the same period belongs a small Franciscan Breviary. Completely unadorned, and in crabbed handwriting, the book once belonged to a monk who may even have known the Saint. There are two valuable French manuscripts from the end of the fourteenth century. One is a Book of Hours, made for a Breton duchess in the diocese of Rennes, and decorated with nearly thirty charming miniatures and the most brilliant border designs on almost every page. The other is a copy, probably one of the earliest, of the *Dits Moraux des Philosophes,* the source of Caxton's *Dictes and Sayings of the Philosophers,* published by him — the first book printed in English — at Bruges in 1474. Another interesting French manuscript is a Universal Chronicle made in roll form in the middle of the fifteenth century. The work, nearly forty feet long, contains some seventy miniatures. It is unrolled at a section which shows the building of Rome; one young man is cutting stone and another is carrying mortar, while Romulus and Remus are calmly supervising their activities.

About fifteen incunabula display the art of the early printer. In the center is placed a vellum copy of the Mainz *Catholicon,* printed probably by Johann Gutenberg himself. It is an admirable piece, even though the introductory matter is incomplete. Printing at Augsburg and Ulm, the

two Swabian cities where woodcuts played an especially important part in printed books, is represented by almost pristine copies of the *Speculum Humanae Salvationis* and the *Council of Constance.* And there is a little *Life of the Virgin,* with Mary protecting the ecclesiastics and the laity under her mantle. A noted German art critic called this the most appealing picture of the Virgin among early German woodcuts. The famous *Schatzbehalter,* with nearly one hundred full-page cuts, is opened to show on one page Jephthah's daughter beating the drums, while on the opposite page the grieved warrior is in the act of slaying her in accordance with his vow. A copy of the *Poliphilus,* in contemporary binding, is an example of Italian printing at its best. Indeed, the volume, which contains over one hundred and fifty delicate woodcuts, is regarded as the most beautiful fifteenth-century book produced in Italy. It was printed by the scholarly Aldus, who was responsible for the first publication of so many Greek classics. A superb copy of the first edition of Homer takes the visitor to Florence. Maimonides's *Guide to the Perplexed,* printed in Hebrew types at Naples, is one of the few complete copies in existence. It would be difficult to pass over without mention two other items: the Brünn edition of the *Chronica Hungarorum* with forty-one uncolored woodcuts of Hungarian kings, and a copy of the *Passion* printed at Burgos, with the Crucifixion as a frontispiece and fifteen woodcuts in the text. Only one other copy of the latter is known, and even that is a variant.

ABOUT forty items have been selected from the Library's collections of English literature, for the most part from the Barton Collection. The earliest book is Voragine's *Golden Legend,* translated into English and printed by William Caxton in 1483 at Westminster. The work is described elsewhere in this issue. One may see also a volume of manuscripts which probably once belonged to the first English printer — the only volume from his library that has survived. It contains copies of *L'Arbre des Batailles, The Libel of English Policy,* and Lydgate's verse fable *The Churl and the Bird,* as well as six other pieces. On the first page appears the note of ownership, twice repeated later, "Iste liber constat Willelmo Caston." Opposite the *Golden Legend* is a copy of the First Folio of Shakespeare, one of the best copies known. The Library's wealth in early quartos, here represented by the first edition of *Midsummer Night's Dream,* led Horace H. Furness to declare (sixty years ago, it is true) that only three public libraries in England — the British Museum, the Bodleian, and Trinity College, Cambridge — were superior to the Library's Shakespeareana. The *Vision of Piers Plowman,* Edmund Spenser's *Four Hymns,* Ben Jonson's *Poetaster,* the anthology *England's Helicon,* Milton's *Poems* and *Paradise Lost* may give a glimpse of the most glorious age of English literature.

One hardly has space for more than a mere enumeration of the other items on view — John Alcock's *Mons Perfectionis,* printed by Richard

The Flight into Egypt, from Dürer's "Life of the Virgin," 1511
Facsimile Greatly Reduced

Pynson in London in 1498; the 1542 edition of Chaucer's *Canterbury Tales;* Christopher Marlowe's *Tamburlaine the Great,* 1605; Beaumont and Fletcher's *Maid's Tragedy;* John Donne's *Poems;* or Richard Crashaw's *Steps to the Temple.* A striking volume is John Rastell's chronicle *The Pastyme of People,* opened at the impressive woodcut of William the Conqueror. It is one of the four complete copies. John Florio's translation of Montaigne's *Essays* with the signature "James R." — meaning King James I of England — is especially attractive. Unfortunately the handwriting is not the King's but that of John Payne Collier, the accomplished scholar and literary forger. Francis Bacon's *Novum Organum* augurs a new epoch—not only for England but the whole world—that of modern science.

The Library owns almost complete sets of the works of the Restoration poets and playwrights, many of them in three or four variants. Dryden's *All for Love* and Congreve's *The Way of the World* must suffice as examples. From the Defoe Collection, one of the fullest in the world, the first edition of *Robinson Crusoe* has of course been selected. Next to it is displayed Swift's *Gulliver's Travels,* as also a group of other outstanding works of the century; Pope's *Rape of the Lock,* Sterne's *Tristram Shandy,* and Boswell's *Life of Johnson* may be mentioned here. The interest of Thomas P. Barton, one of the great American collectors of his time, seems to have stopped with the Augustan period; the Library, however, has succeeded, with the help of the Benton trust fund, in bringing the collection up to date. Coleridge's *Christabel;* Lamb's *Essays of Elia,* the copy of which once belonged to William Wordsworth; Byron's *Poems,* with his inscription to a friend; Keats's *Lamia;* Shelley's *Queen Mab;* and *Master Humphrey's Clock* and *The History of Pendennis,* both in the original wrappers, may be seen in the cases.

THE American part of the exhibition, comprising fifty books and manuscripts, is perhaps even more impressive. It begins with an exceptionally large copy of the Columbus Letter, printed in Rome in May 1493. The Library has recently acquired also the Basel edition of 1494, which contains six woodcuts depicting Columbus's landing in the New World, the construction of a fort, and other subjects. The next item, in chronological order, is Waldseemüller's *Cosmographia* of 1507, in which the word "America" appeared for the first time in print. A Portolan Atlas, drawn at Marseilles about 1550, has several charts of the coasts of the Americas, those of the Caribbean being particularly accurate. The atlas was actually in use by early navigators. An important recent acquisition is a copy of Bishop Zumarraga's *Regla Christiana,* printed in Mexico City in 1547, one of the earliest volumes produced on this Continent. The *Brevissima Relacion* of Bartolomé de las Casas, written in 1539 but published only in 1552, was the first book to inform the world about the incredible barbarities of the Spanish conquerors.

With Champlain and John Smith we reach the history of North America. Captain Smith's *True Relation,* printed in 1608, one year after the settlement of Jamestown, tells of such "occurrences and accidents of noate" as had happened in the Colony. The *Voyages* of the Sieur de Champlain, printed in 1613, contains a large map of New France which also includes the coast of Maine and partly that of Massachusetts. The purpose of Richard Eburne's *A Plaine Path-Way to Plantations,* printed in 1624, was to stir up the people, "chiefly the poorer and common sort," to try to establish themselves in the New World. The fly-leaves are covered with Thomas Prince's notes. However, the book also has John Adams's bookplate. This was one of the volumes which the second President borrowed from the library at the Old South Church — and forgot to return.

Of course, the most important item in the section — indeed in the whole exhibition — is the *Bay Psalm Book,* the first book printed in what is today the United States of America. The volume is perfect except for a few words torn away from one leaf. It is one of the finest existing copies — and the Library has still another copy! In the same case is displayed the original draft of the preface to the *Bay Psalm Book,* consisting of twelve pages of which nine are covered with the handwriting of Richard Mather, the chief spiritual force behind the publication. Equally interesting is the manuscript of the *Freeman's Oath* by Governor Winthrop, the reverse of the sheet containing another draft of the oath, written by Thomas Dudley, the second governor of the Colony. As is well known, the first product of the first printing press in the Colonies was a broadside of the *Freeman's Oath;* but unfortunately no copy is known to exist today. The most spectacular book issued at Cambridge was undoubtedly John Eliot's translation of the Bible into the Natick language, the Indian Bible, as it is commonly called. Two other extremely valuable items of a similar nature have lately been acquired — a copy of the first American edition of the *Book of Common Prayer,* printed by William Bradford in New York in 1710, of which only one other copy exists; and a copy of the *Mohawk Prayer Book,* printed in 1715, also by Bradford.

One of the most prized possessions of the Library is a contemporary copy of the Bay Colony Records, a folio of over three hundred pages. Some of it is in the handwriting of Edward Rawson, Secretary of Massachusetts from 1650 to 1686; the larger and earlier part, however, was probably written by Secretary Nowell. The volume contains passages which are lost in the original Records; for these, therefore, it is the only authority. *New England's Plantation* by Francis Higginson, the first minister at Salem, is "a short and true description of the commodities and discommodities of that Countrey." The most amusing part in Thomas Morton's *New English Canaan* is that which recounts the author's "entertainment and wrack." Pamphlets by Thomas Welde and John Norton attack the Quakers for their "grosse blasphemies and horrid delusions."

Several manuscripts illustrate one of the most dramatic incidents in the history of early Boston, the rebellion against Sir Edmund Andros. Autographs of members of the special court, depositions of witches, and copies of Increase Mather's *Illustrious Providences* and Cotton Mather's *Wonders of the Invisible World* are mementoes of Salem witchcraft.

One showcase is devoted to documents bearing on the Revolution and the events which led up to it. Paul Revere's engraving of the Boston Massacre is on view, as well as John Adams's notes taken at the trial of the British soldiers. Then there are manuscripts and broadsides relating to the Boston Tea Party, among them the minutes of the meetings of the principal dealers in tea. Beside these is an Orderly Book of the siege of Boston. A unique item is the Washington medal, struck in celebration of the evacuation of Boston by the British forces on March 17, 1776 — the only gold medal given by Congress to the Commander-in-Chief of the Armies. There are autograph letters by Franklin, Washington, Samuel Adams, and Jefferson. The abolitionist movement and the Civil War are merely indicated by a few items — letters by William Lloyd Garrison, Charles Sumner, Julia Ward Howe, and others, taken from the Anti-Slavery Collection of nearly twenty thousand pieces. John Brown's diary, two little notebooks, has been placed among them.

FIVE or six smaller groups illustrating various subjects complete the exhibition. Dürer's *Life of the Virgin,* opened at the woodcut of the Flight into Egypt reproduced in this issue, has been chosen as a magnificent example of the use of woodcut in books. The great Ticknor Collection of Spanish Literature is represented by the *Amadis de Gaula,* the earliest of the novels of chivalry, with a title-page which shows the hero sallying forth to battle; the first edition of *Don Quijote;* and the original manuscript of *El Castigo sin Venganza,* one of the principal plays of Lope de Vega. The author's full signature and the inquisitor's permission to print the drama face each other on opposite pages. From the library of Theodore Parker comes Newton's *Opticks,* the great scientist's own copy, many pages of it marked with his corrections and additions. Sixteen pages in Newton's handwriting, the text of a new chapter, are tucked into the volume.

Rare musical books and manuscripts are in another showcase. An early Strassburg edition of the *Flores Musicae,* a versified paraphrase of the teachings of Guido of Arezzo, may be seen, together with the Milan edition of Gaforius's *Theorica Musicae* — the first printed in 1488 and the other in 1492. One of the most interesting works of old English music is John Dowland's *Book of Songes,* printed in London in 1597-1600. Michael Praetorius's *Syntagma Musicum* is opened at a plate showing American Indian instruments. Then there is the autograph score of a three-part fugue by Mozart; the *Geistertanz* by Schubert; the first sketch of the dirge

from MacDowell's *Indian Suite;* and the whole manuscript of Henry F. B. Gilbert's *Negro Rhapsody.*

Few realize that the Library has one of the finest map collections in the country. A copy of the *Isolario* by Bartholommeo dalli Sonetti, printed at Venice about 1478, contains the first woodcut maps. The islands of the Mediterranean are depicted and described in the book. There are two editions of Ptolemy — the one printed at Ulm in 1482 with thirty-two woodcut maps, including a map of the world which already has the outlines of Greenland; and the other printed at Florence, probably still earlier, with the versified text by Francesco Berlinghieri. Most of the maps in the latter are copperplate engravings, the earliest of their kind. Then there is a first edition of Mercator, introducing the new method of projection; Queen Elizabeth's own copy of Linschoten's *Voyages into the East and West Indies,* specially bound for her and bearing her coat of arms; and to bring the material closer, the first manuscript map of Boston Harbor, "with soundings without and comings in," drawn by Captain John Fayrwether. Two superb engravings from the Wiggin Collection, described in detail in this issue, are also on view: Rembrandt's "Christ Healing the Sick," the so-called "Hundred Guilder" print, and one of the Bordeaux bull-fight scenes of Goya.

Modern fine printing is exemplified by the Kelmscott *Chaucer,* William Morris's monumental work, lavishly illustrated by Burne-Jones; and by one volume of the Doves Bible which, although produced under Morris's influence, strikes an entirely different note. The high-water mark of American typographical achievement is shown by Mr. Updike's Book of Common Prayer and Mr. Rogers's Bible, although the latter work was printed at Oxford. There is room for only two specimens of modern French printing: an *Ovid* with line engravings by Picasso and a *Daphnis and Chloe* with woodcuts by Maillol.

There are finally about a dozen artistic book-bindings on view. Perhaps the most attractive piece, with colored inlaid decorations, is a Maioli binding with the famous motto "To. Maiolii et Amicorum." Its counterpart is the Grolieresque binding of a Book of Hours with woodcuts by Geofroy Tory. There is Le Gascon's work, with the characteristic pointillé decorations; a highly original binding made by Mary Collet at Little Gidding; a large folio bound in the so-called "eaves style" by Samuel Mearne; and specimens of the styles of several nineteenth- and twentieth-century craftsmen, including Cobden-Sanderson, Bauzonnet, Marius-Michel, and Bonet.

An exhibition in the Puvis de Chavannes Gallery features the history of Boston; and one in Sargent Hall displays first editions and autograph letters of American authors, mainly those of New England.

The Albert H. Wiggin Collection of Prints, Drawings, and Books

A WIDE and interesting panorama of the best work of the British and French engravers of the nineteenth and twentieth centuries, a few outstanding Americans, and representative examples of the old masters, beginning with Dürer, extends the scope of the Albert H. Wiggin Collection of Prints, Drawings, and Books from the sixteenth century to our own. For this splendid collection, comprising many of the best examples in print making, past and present, the Library is deeply indebted to Mr. Wiggin. He sought to make this collection a living thing by including all available states, working drawings, and, in a number of instances, paintings which were used as subject matter for the plates. These will be of particular value to the student and connoisseur for both their technical and their association importance. The quality of this rare collection will be evident when the individual items are exhibited in the new galleries or studied in the print room.

Mr. Wiggin, who, it is understood, plans to bequeath the entire collection to the Library, has made it available immediately as a loan.

It is fitting that the Albert H. Wiggin Collection should be housed in the Boston Public Library. Mr. Wiggin spent his early life and began his career in Boston. He made known his purpose to a friend, a Trustee of the Library. Soon afterwards, in April 1935, the Trustees voted to express their great interest in the possibility of receiving the bequest, and His Eminence Cardinal O'Connell, who was then their President, wrote to Mr. Wiggin conveying their appreciation. The necessary legal arrangements on behalf of the Board were in the hands of the Corporation Counsel of the City. Mayor Tobin was informed of Mr. Wiggin's intentions early in his administration.

The Wiggin Collection has become internationally known for its prints, drawings, and paintings by Jean-Louis Forain, Muirhead Bone, James McBey, and D. Y. Cameron. When one considers the difficulties that present themselves in collecting the work of Forain, owing to the vagaries of his temperament, this collection is indeed an achievement. There can be no doubt that it is one of the most representative and probably one of the most complete in existence. To honor this great artist a group of his religious subjects has been chosen for the inaugural exhibition in the new galleries. When studying these prints one could wish that more etchers would treat in their own characteristic manner the time-honored stories of the Bible.

Mr. Wiggin's fine taste and experience have also made it possible for the student to read and analyze print making through a study of the greater and a few of the lesser personalities of contemporary engraving.

In this sense such a collection is a valuable means to print knowledge. Many of these prints were purchased before the artists had been fully recognized, and it must be a source of satisfaction to Mr. Wiggin to find that for the most part his judgment was sound.

The new galleries are in immediate proximity to the Treasure Room, the Rare Book Department, and the Fine Arts Department. The arrangements for display and lighting make it possible to study the works of art under ideal conditions. There will be space for approximately sixty prints in the upright cases on the main floor, and the balcony walls have been prepared to take a like number of prints, watercolors, or drawings. Exhibitions will change every month, and plans for demonstrations in etching, drypoint, mezzotint, aquatint, engraving, lithography, and wood engraving are already under consideration. Materials and presses will be an important part of the exhibits which will make this collection a center of education in the graphic arts for student and layman alike.

To mention a few among the outstanding prints, the following will give some idea of the high quality of the Wiggin Collection. The sixteenth century is represented by a complete set of wood engravings by Albrecht Dürer of *The Life of the Virgin,* with Latin text. This was once in the collection of William Morris, by whom it was beautifully bound in vellum. Dürer's mastery of the burin is also demonstrated in a superb impression of "St. Eustace." The seventeenth century produces the fine etching and drypoint of "Christ Healing the Sick" (The Hundred Guilder Plate), the undisputed masterpiece of Rembrandt; also "The Three Trees" and "Rembrandt's Mother seated at a Table," "Portrait of Jan Lutma," "A Great Jewish Bride," "Cottage with White Palings," and a number of others are included. The "Self Portrait of Anthony Van Dyck" in the first state is of the greatest rarity, as there are only three known impressions. There are other fine examples of these artists, of almost equal importance.

The eighteenth century was, in the main, a period in which reproductive engraving flourished; it was the age of line engraving, mezzotint, stipple, aquatint, and color printing. All these processes, used in high perfection, are generously represented in Mr. Wiggin's collection. Particularly remarkable are several hundred original drawings and watercolors by the inimitable Thomas Rowlandson. The collection cannot be duplicated anywhere. Francis Wheatley's thirteen *Cries of London* are important not only as a collector's item but because of a unique group of porcelains by Parnell copied from the colored prints.

Francisco José de Goya, whose work certainly ranks among the classics, is represented by *Los Proverbios,* and a fine set of the original issue of *La Tauromaquia.* In studying these plates one can easily understand why Goya is considered the link between the eighteenth and nine-

"The Return of the Prodigal," an Etching by Jean-Louis Forain
Facsimile Greatly Reduced

teenth centuries, bringing to the world of art a new idiom in picture making.

The nineteenth century, which has been called the "Golden Age of Engraving," is represented in the collection by impressions of Whistler, Haden, Meryon, Legros, Lepère, Daumier, Millet, Corot, Buhot, Toulouse-Lautrec, and others. The superb engraving by Ferdinand Guillard after Van Eyck, "L'Homme a l'Oeillet," must be noted as an outstanding print — also the beautiful impression of "Annie Haden," upon which Whistler said he would rest his reputation.

It has been remarked that only two or three great etchers are produced in each generation, but the twentieth century has been far more generous. The exceptional wealth of the collection in the work of Forain, Bone, McBey, and Cameron has already been mentioned; in addition the modern period is represented by Gerald Brockhurst, Arthur Briscoe, George Bellows, and Anders Zorn; also Robert Austin, Edmund Blampied, Frederick L. Riggs, Alfred Hutty, Kerr Eby, Arthur W. Heintzelman, and many more. An unusual group of self portraits and portraits by fellow artists deserves special mention.

The engravers of the color print as we see them in Mr. Wiggin's collection give the various techniques of the French and English painters at their best. One feels the refined note and the strict obedience to the rules in such prints as "Mrs. Mills," in two states, engraved by J. R. Smith after G. Engleheart; "The Countess of Oxford," engraved by S. W. Reynolds after T. Hoppner; "Emma," by J. Jones after Romney; "The Falconer," by S. W. Reynolds after J. Northcote — a very fine mezzotint, the only known impression in color. There are two states of "Miss Farren," a stipple engraving in color and black and white by F. Bartolozzi after Lawrence. This color print is a rare early state before the title was altered to "The Countess of Derby," and is probably the finest expression in colors known. The collection includes a proof print of Rembrandt's "Peasant Girl," also one in color by W. Say, and "Rembrandt's Frame Maker" before letters by J. Dixon. Among the others whose work should be mentioned are C. Turner, R. Houston, James Watson, N. de Launay, and W. Ward.

The paintings will form a permanent exhibition in a specially constructed gallery. Though few, they are excellent examples of the artists represented. Forain's ability to feel and express the full dramatic content of a situation is ably depicted in such canvases as "Le Retour de l'Enfant Prodigue," "La Lettre du Prévenu," "Le Retour au Foyer," and "Le Tribunal." Gerald Brockhurst's forceful portrait of the etcher James McBey is a very important item. He is further represented with "Young Womanhood," "The Boy of Amberley," "Galway Peasant," and "Young Boy Wearing a Tam o'Shanter." James McNeill Whistler's little pastel of Venice and Félix Buhot's study of a tavern are especially attractive.

To name only a few of the rare books, the following are of greatest

interest. In *Houbraken's Portraits of Illustrious Persons in Great Britain* nearly all the proofs are before letters, with the titles in the handwriting of the artist. Such a collection as this is probably the only one now in existence. It came from the Library at Haggerston Castle, Northumberland. The unpublished original sketches by George Cruikshank to illustrate *The Bottle,* and a number of other Cruikshank items — among them *The Victories of Wellington,* with an original drawing by this artist — should be mentioned. An original edition of the *Kit-Cat Club,* with forty-eight beautiful mezzotint portraits by Faber after Sir Godfrey Kneller, is a fine tall copy with full margins to each plate, a point which makes it exceptionally rare. There are a number of books illustrated by Rowlandson and many early editions dealing with the arts and print making.

It is increasingly recognized that the contents of collections in museums and libraries are being judged more by their educational importance than by their monetary worth. Prints may be compared to paintings, and the student will discover that a good print contains every virtue of a fine painting: color value, draughtsmanship, solidity, texture, and atmosphere. The technical side of the copperplate media calls upon the artist to be a craftsman as well, and these points are fully demonstrated by Mr. Wiggin's foresight and knowledge in collecting the many states and working drawings, which are so necessary for the student of one of the most aristocratic of all the arts.

The consistent high standard of this collection is evident throughout. The ability to recognize and appreciate fine and rare impressions is more than a natural instinct; it is also the love of true art developed and cultivated. Public libraries in this country, with their increasing acquisitions of art, are beginning to rank high among the centers of art education. It is Mr. Wiggin's desire, in making this gift to the Library, that it should not only preserve these rare works but make them accessible in the manner most useful for the purposes of study.

The Albert H. Wiggin Collection of Prints, Drawings, and Books leads the Boston Public Library into a new and interesting field. The arts are closely allied and Mr. Wiggin has introduced among the choice possessions of the city another great treasure. By lending and later bequeathing his collection to the Library, he is doing much to bring the engraver's art before the public in one of the greatest collections in its chosen period.

ARTHUR W. HEINTZELMAN

The Catholicon, the Golden Legend, and Other Early Books

THE following notes are offered as a further addition to the descriptive catalogue of the Library's collection of fifteenth-century printed books. The last group of notes appeared in the February issue of More Books. It was stated there that the collection is now well rounded, from the point of view of both content and typographical interest; and that the acquisition of some twenty important items would be sufficient to fill the more conspicuous gaps.

In recent months — thanks to the Benton Fund — the Library has been fortunate in acquiring several such items. First among them is a copy of the Mainz *Catholicon,* the book which of all the books attributed to Gutenberg is the one most likely to have been printed by him. Although the introductory matter is incomplete, one may justly be proud of the volume, the only copy on vellum in America. The purchase of a first edition of Caxton's *Golden Legend,* the most impressive work of the first English printer, is another occasion for pleasure. Various other interesting items may be mentioned: the 1496 Strassburg edition of Terence's *Comedies;* the first Latin edition of Sebastian Brant's *Ship of Fools;* and a Cistercian *Liber Privilegiorum,* printed at Dijon in 1491.

The number of volumes in the collection has now passed the 400 mark. More than a hundred of them have not been discussed as yet.

MAINZ

PRINTER OF THE CATHOLICON (JOHANN GUTENBERG?)

BALBUS, JOANNES. Catholicon. 1460.

*Hain *2,254; B.M.C. I, 39; G.W. 3,182.*

On vellum. Printed with gothic types, in folio form, in two columns, 66 lines to a column. A complete copy has 373 leaves; in the present copy 41 leaves (1–30, 41–51, and 373) are lacking. The size of a leaf is 400 × 292 mm., and the text in a column measures 272 × 80 mm. Large ornamental initials in red and blue, with elaborate pen decorations. In seventeenth-century boards covered with vellum.

THE *Catholicon* is a universal lexicon. Its most important part — five-sixths of the work — is a dictionary giving etymological explanations of the Latin language, arranged in alphabetical order. This dictionary is preceded by four treatises entitled "Orthographia" (seven leaves), "Prosodia" (ten leaves), "Grammatica" (thirty-seven leaves), and "Rhe-

torica" (ten leaves). The topics discussed in the tracts are listed in a register at the end of the work.

"Incipit Summa que Vocatur Catholicon," the brief prologue begins, stating that the work was edited by Frater Johannes de Janua, of the Dominican Order. A paragraph preceding the colophon mentions that the book was compiled "from the writings of divers doctors through the labors of many years" and was finished in March 1286. Little is known of the life of Brother John. His real name was Balbus or de Balbis; his surname "de Janua" or "Januensis" was derived from the town of Genoa, where he was born and where he died in 1298. He must have been a learned man, although his Latin is infected with many barbarisms. His knowledge of Greek was slight, as he himself acknowledged; but very few Italians knew Greek in his time. In any case, the *Catholicon* enjoyed great prestige for hundreds of years in all the countries of Western Europe. In the fifteenth century it was printed twenty-four times. The work also gave birth to a great number of *Vocabularii, Variloqui, Brachilogi,* and *Gemmae Gemmarum.* England had its *Catholicon Anglicum, Promptorium, Abecedarium, Medulla Grammatice,* and *Ortus Vocabulorum.* The Germans preferred to call their dictionary *Idioticon* — with reference to the idioms contained therein.

The following entries, quoted at random, may give an idea of the style and scholarship of Joannes Balbus:

> *Balena, -ne.* A certain large fish, so called from *balin,* which means to pour out, because it pours out and throws water here and there, higher than the other beasts of the sea.
>
> *Flos, oris,* masculine. So called from *fluo, -is.* And it is called *flos,* like *fluos,* and *flores,* like *fluores,* because flowers fall quickly. Hence *floreus, -a, -um,* covered with flowers, or full of flowers, or capable of producing flowers. This gives *Flores* [*Florus?*] the name, as well as the word.
>
> *Mons, -tis,* from *moveo,* a high protuberance of the earth. It is divided into three parts, the foot, the side, and the ridge or summit. So also *collis,* hill. So called from *moveo,* because there the earth is moved to a height; or, on the contrary, from *moveo,* because it is rarely moved from place to place, or from *munio,* because it protects us, or from *emineo,* because it is conspicuous . . . (Continued for over a column, quoting Isidore and "Frater Albertus.")
>
> *Nox, noctis,* from *nictos.* Called *nox* from *noceo,* because it is harmful to the eyes on account of the difficulty of distinguishing objects or, on the contrary, because it does not hurt the eyes, rather helps them. Hence *noctícula, -le;* by some *nox* is derived from *noceo* because at night evil men do harm. The genitive plural is *noctium,* as in *senex.* Night has seven parts, namely, evening, twilight, etc. Also night is divided into four watches by camp guards, as I said under *crepusculum.*
>
> *Purpura, -ae,* so called from *purus,* from the purity of its color. Or, the Greek write *porphura,* with an aspirate; hence we say *purpora* without the aspirate. Hence are derived *purpureus, -a, -um,* and *purpurinus, -a, -um,* and *purpuratus, -a, -um,* covered or adorned with purple. See *ostrea.*

The colophon of the *Catholicon* is one of the most important — and most discussed — early documents relating to the invention of printing. It consists of ten lines, besides four lines of verse in honor of the Holy Trinity and the Virgin Mary, ending with the words "Deo Gracias." Printed in black like the text, this beautiful but obscure statement may be translated as follows:

> *By the help of the Most High, at whose nod the tongues of infants become eloquent, and who often reveals to the lowly that which he hides from the wise, this noble book Catholicon has been printed in the bounteous city of Mainz of the renowned German nation, which the clemency of God has deigned with so lofty a light of genius and gracious gift to prefer and render illustrious above all other nations of the earth — not by means of reed, stylus or pen, but with the wondrous agreement, proportion, and harmony of punches and types* [*"non calami, stili, aut penne suffragio, sed mira patronarum formarumque concordia proporcione et modulo, impressus atque confectus est"*].

The 42-line Bible, commonly known as the "Gutenberg Bible," does not give the name of the printer, or the place and date of printing. The colophon of the Great Psalter states that the book was produced by Johann Fust of Mainz and Peter Schoeffer of Gernsheim in 1457; and the names of the printers and the date are recorded also in the Psalter of 1459 and in Duranti's *Rationale* of the same year. The colophon of the *Catholicon* was the first to mention the place of printing, and it also gives the date; but it is silent about the printer.

Who printed the *Catholicon*? An endless number of scholars have speculated upon the question, but it is still a mystery.

Johannes Trithemius, who already in 1457 noted the invention of printing in his *Fasciculus Temporum,* in a later work ascribed the *Catholicon* to Gutenberg and Fust — as their first book, and one produced by wood-blocks! Jacob Mentelius, writing in 1650, also believed that Gutenberg and Fust printed the work; and since the date of printing was 1460, he concluded that the separation of the two men must have taken place after that time, for Gutenberg alone, because of his lack of means, could not have accomplished such a book. Other bibliographers, like La Caille and Chevillier, found a solution in completely eliminating Gutenberg from the picture and assigning the work to Fust and Schoeffer. Their view prevailed until Christian Gottlieb Schwarz in his *Primaria Quaedam Documenta de Origine Typographica,* published in 1740, claimed the book for Gutenberg and — Gutenberg alone. He was the first to make the assertion, and a host of subsequent researchers — Meerman, Würdtwein, Fischer, Schaab, and others — accepted it. Panzer thought that the supposition was "not improbable"; and to the more enthusiastic Dibdin it

seemed "at least exceedingly probable." For who else could have printed the book? It is true that Peter Schoeffer was selling copies after 1469, but that was after Gutenberg's death, when he had a chance to acquire the remainder. Fust and Schoeffer never used the type of the *Catholicon;* indeed they had a similar type. And if they had been responsible for the book, they would have inserted their names in the colophon, as they did in all their books, and in red letters at that. Thus the opinion that Gutenberg was the creator of the *Catholicon* gained general acceptance that lasted through the nineteenth century.

To be sure, there were dissenting voices. In 1759 James Bryant, librarian of Lord Spencer at Blenheim, opened a new track in the discussion. He called attention to the fact that the *Vocabularius* printed at Eltvil by the brothers Bechtermüntze was produced with the type of the *Catholicon,* and also included whole passages from the latter work. The inference was close that the types which Gutenberg used for the *Catholicon* were sold to the Bechtermüntzes after his death by Dr. Conrad Humery, the owner of his equipment. The Doctor's pledge of February 26, 1468, promised to Archbishop Adolph that he would not sell "the forms, letters, instruments, and other things pertaining to press work, which Johann Gutenberg left behind" to a stranger but only to a citizen of Mainz. But Eltvil was a part of the diocese of Mainz; it was in fact the residence of the Archbishop. Unfortunately, an earlier edition of the *Vocabularius* was found, one printed in 1467 — a year before Gutenberg's death. So the theory needed readjustment. Was it not possible that Heinrich Bechtermüntze was the founder of the *Catholicon* press at Mainz, with Gutenberg as its manager? Could not Gutenberg have worked at Eltvil where, as is known, he stayed for some time? The identity of the types of the *Catholicon* and the *Vocabularius* certainly cannot be dismissed, and the latest, and most likely, explanation is that Gutenberg himself relinquished the use of his types soon after he was made, in 1465, a courtier of the Archbishop, enjoying a regular stipend.

The belief in Gutenberg's association with the *Catholicon* received a heavy jolt in 1900 at the hands of Paul Schwenke. Having made a thorough investigation of the production of the 42-line Bible, Schwenke became convinced that Gutenberg was its real printer, and that, since the workmanship of the *Catholicon* was so much more primitive, he could not have produced that book too. As he wrote:

> "The attribution of the *Catholicon* to Gutenberg rests only upon conjecture and is supported by no proof, while there is much that speaks against it. If the common supposition were right, one would, to some extent at least, have to recognize in the volume of 1460 the Gutenberg of 1455. Of course, we do not expect to see in the cursive Catholicon type the delicate ligatures that we find in the missal type of the Bible, although they had been previously employed by Gutenberg in the *Letter of Indulgence* in a

rana que in agris inuenitur. et cor du.

Agrestis dr ab ager. et dr hic et hec agrestis et hoc agreste. q enim agreste dr quasi stans in agro ethymologya est non compositio.

Agricola. le. cō. ge. penl cor. i. rusticus. agnum colens. et ut dicit pap. cōponit ex accō et ntō

Agricolonus. ni. penl prod mas. ge. agricultor et componitur. ab ager et colonus.

Agricultor toris. mas. ge. ab ager et cultor cō

Agrimonia. e. fe. ge. herba que p ꝯponitur. cipue abundat in agris. Et dicitur ab ager.

Agriofagite. ideo dr quia solū ferar carnes edant. ab agrion qd greci uocant fetū. ul ab agr agri. et fagin quod est comedere. hij citoples di cunt ul monoculi. quia vnū habere oculū i me dia fronte ad modū cidi dicunt. hos mdia gig nit. et producit di.

Agnon ul agrios gce latine fetum agreste.

Agripennus. ni. mas. ge. ab ager et penna. Et sm ysidor. Agripenni sunt agri. qui non plene

Agrippa. pe. p geminū. p c qui cū ꝯsunt agri labore matris editur. sicut p pedes non p caput ab agros quod est tractus. et pes. q in partu p mo loco pedes remittit. Virgil. ene. viij. Per te alia nentis et dijs agrippa secūdis. Dictus c eciā quidā herodes agrippa. Vnde in auro. dr. Tercius herodes rex c agrippa uocatus. ut dicā in herodes

Agros grece latine tractus.

Agula le. cō. ge pnl cor. i. lena qi agens gulā

Ago. is. dico est quarte cōiugacōnis. q facit i patm in ai In quo ubo. I semp est duplex cōso na Vnde aio aiūt duaq sill'aq sunt Oracius i epi

Alacer. alacris. alacre. penult ꝯtea in telam. cor. i. hylaris. uelox. argutus. letus. Et declinat hic alacer. hec alacris. h alacre. sm modnos. In uenitur aut h et h alacer uel alacris. in utraq terminacōne. cōis ge. ut sup in tercia pte dixi ubi egi de declinacōne nominis. Et dicit alacer

Alacrimonia. nie. fe. ꝯ qi aliger a uelocitate. ge. alactas. leticia. gaudiū. uelocitas. sm papiam

Alami dnr qdā populi habitantes iuxta lanū fluuium. sicut alemani dnr habitantes iuxta le

Alapa. pe. i. colaphus. vñ ala ꝯmanū fluuiū. po. pas. alapas. dare. uerbū actm. Et corripit la

Alapiso. sas. uerbū actm. i. alapas dare. Et dr

Alapus. pi. est. ille. qui alapas pa ꝯab alapa cendo acquirit uictum.

Alaris huius alaris femī. gnis. i. turma equi talis. ab ala dicitur. Et producit. la.

Alatus. ta tū. qui habz alas. pd pnl ab ala dr

Alba. be. quedā ciuitas. eo q alba scropha fu it ibi inuenta. Et dr ab albus. ba. bum. Itē. alba be. uestis sacerdotalis linea et stricta. que camisia dr. et podis. et talaris. et subucula. sm pap usus Dicit urbs alba. uestitur presbiter alba.

Albane. narū sunt nuces que diu seruate sunt albe. ab albus. ba. bum. Item ab albus dr h al bania. nie. regio orientalis. Inde albani dnr ho mines illius regionis. pter albos capillos.

Albeo. bes. bui. i. album esse ul fieri. ubi. neu. Et dr ab albo bas. Et componitur coalbeo bes.

Albesco cis. ubum incoatiuū. i. incipio albere

Albicies. ciei. i. albedo. dicit ꝯab albeo. bes. ab albus. et est feminini generis.

From Balbus's "Catholicon," Printed by Gutenberg (?) at Mainz in 1460
Facsimile in Original Size

cursive type. But that he should in the treatment of the lengths of the lines, which is quite independent of the type, have returned to the practice of a beginner — that is unthinkable. Just as contrary to his manner is the complete absence of the hyphen and the irregularity with which the punctuation marks at the end of the lines appear now inside, now outside the column. Against these facts, there is not a single positive reason for the attribution to Gutenberg. The much-quoted colophon, too, testifies more against than for him."

The Gutenberg "cause" had to be defended again. It found its champion in Gottfried Zedler, one of the most profound students of the origins of printing. In his *Gutenberg-Forschungen* of 1901, Zedler contended that Gutenberg had produced the *Catholicon* in the service of a financier who might have insisted on speedy completion, thereby preventing him from devoting to the work the same care that he had given to the 42-line Bible. The absence of hyphens, Zedler further argued, has no significance in view of their absence in the Bible. In this respect the style of the manuscript copy must have been an important factor, for if the copy lacked the hyphen, Gutenberg, who did not use it in the Bible, had all the more reason to omit it in the new book. Zedler then continued:

"The colophon, in my opinion, is decisive for the question as to who printed the *Catholicon*. To be sure, I do not mean that passage which most people have in mind, namely, the apt description of the technique of book printing. Some other printer, thinking about the nature of the new invention, could also have written these words. Of course, it must have been an expert, not a cleric, as has been supposed on account of the first lines. The opening words suggest two Biblical passages, but this does not prove a clerical pen. Precisely these opening words "Altissimi presidio cuius nutu infantium fiunt diserte. Quique numerosepe parvulis revelat quod sapientibus celat" point to Gutenberg as the author. Only he, the inventor, could declare that God had revealed to him, the unlearned man, what He had concealed from the wise men of this world, that is, the scholars. I do not understand how those who deny that Gutenberg was the printer of the *Catholicon* can explain these words. It is impossible that they should refer to anyone else than the inventor. As it is beyond doubt that Gutenberg invented book printing, so these words show him to be, with undeniable certainty, the printer of the *Catholicon*. The only question is whether the words were written by Gutenberg himself, or by someone else in reference to him. The latter alternative would seem strange, whereas in Gutenberg's own mouth these words are a beautiful testimony of his modest, deeply religious way of thinking."

Perhaps Gutenberg was not allowed to include his name in the colophon, Zedler suggested. He could not mention himself without mentioning his employer and, considering his proud and aristocratic nature, he might rather have chosen anonymity. But the printing of the book Zedler regarded as "thoroughly worthy" of Gutenberg:

"The index (exceptions, to be sure, occur) is generally excellent, the printing very even, though in isolated places the heavy paper — I have never

seen a vellum copy — has made it difficult for the light type to achieve its full effect. Although in respect to typography it is not such a masterpiece as the 42-line Bible, the *Catholicon* is a no less valuable legacy of the inventor. It is a monument to Gutenberg's unbroken energy, as he accomplished this gigantic task under the most depressing circumstances; and it also proves that even after the completion of his grandiose Bible, he strove to direct his art into new paths through the creation of a simpler and more practical type."

In his monograph *Das Mainzer Catholicon,* published in 1905, Zedler presented a minute analysis of the typography of the work. Comparing its types with the types of the 42-line Bible, he emphasized the point that the printer carried out his task of translating a manuscript into print just as faithfully as did the printer of the Bible. Besides, Schoeffer took an important part in the production of the Bible which, therefore, cannot be regarded as a measure of Gutenberg's printing technique. "If we try to clarify the connection," he summed up his conclusions, "it seems to me to have been this way: Gutenberg was provided by Humery — who in compensation became the proprietor of the whole Gutenberg press as well as all its products — with the means to make a new type and with it to print the *Summa,* the *Tractatus,* and the *Catholicon.*"

Schwenke, however, remained unconverted. In reviewing Zedler's study, he insisted as before:

"The even alignment of the columns could not have been a question of indifference to Gutenberg, no matter how much he remained aloof from the management of the printing of the Bible. Zedler thinks the printer hesitated to put 'something alien into the painfully achieved type-imitation of the manuscript' by the occasional insertion of a larger space. But even with this admission, Gutenberg must have known from his experience with the Bible that the use or non-use of an abbreviation sufficed for the right length of the line.

"I have already mentioned an observation which makes it probable that the printer of the *Catholicon* was more familiar with the older Gutenberg type than with the newer. I believe, therefore, that we see in the printer of the *Catholicon* an associate of Gutenberg's of the earlier period, who had no part in the printing of the Bible.

"That the colophon of the book makes especially good sense as spoken by the inventor I am ready to admit, but one cannot assign documentary value to this circumstance when it is contradicted by other considerations. We must be careful not to transfer the modern concept of mental property to the Middle Ages. An associate of Gutenberg might have been at that time just as proud of the fact that the new art was revealed to him, and that he had succeeded in so great a work, as the inventor himself. Unquestionably we have to interpret the words in this sense if my supposition that a partnership was formed for the printing of the *Catholicon* is correct. If, moreover, Fust or Schoeffer really had a part in it, then Gutenberg as the director of the enterprise would in any case be very improbable. But we know so little about the people who practised printing in that period at Mainz, and about their relation to one another, that we must use the greatest reserve in making assumptions."

English and American bibliographers, however, have been greatly impressed by Zedler's interpretation of the colophon. Alfred W. Pollard re-echoed it in his *Fine Books* of 1912, and no one has directly challenged it since. Yet the problem persists. As Miss Margaret B. Stillwell reminds us in her essay, the editors of the *Gesamtkatalog der Wiegendrucke* achieve "a happy solution" by registering the work with the amplified imprint *Mainz: [Printer of the Catholicon (Johann Gutenberg?)] 1460* — "Thus satisfying both scientific accuracy and their own belief in a certain probability regarding Gutenberg which, however, is without proof."

The *Catholicon*, like the Gutenberg Bible, is not especially rare. Miss Stillwell records 74 copies, eleven of which are in America. The copy recently acquired by this Library is no. 75. This is the volume mentioned by Miss Stillwell as the "unidentified copy, lacking 41 leaves," which was sold at Sotheby's in London on April 19, 1932.

Although it is incomplete, the Library is glad indeed to have this great book. The introductory tracts on spelling and prosody and half of the one on grammar are absent; the fourth tract, on rhetoric, is there — but the main body of the work, the dictionary, is perfect. And, apart from the missing leaves, the volume is in magnificent condition. The sheets are clean and uncut, and the printing seems as fresh as if it had been done yesterday. This is the only vellum copy in America, and there are only ten such others elsewhere.

Bought in April 1941 from the Benton Fund.

COLOGNE

ARNOLD THER HOERNEN

ROLEWINCK, WERNER. Fasciculus Temporum. 1474.

*Hain *6,918; B.M.C. 1, 204.*

Printed with gothic types, in folio form. It has 74 leaves, the first blank. The size of a leaf is 292 × 128 mm., and the printed text measures 258 × 194 mm. With woodcuts and diagrams. Bound in modern morocco.

THIS is the authorized *editio princeps* of the first printed universal chronicle or history of the world. In the manuscript period such chronicles were usually made in roll form, like all books in antiquity. From the fourth century on the roll gave way in every other field to the codex, but in history it was found convenient to continue the old custom. The beginning of the world was written in long lines, measuring the whole width of the parchment; and as the story of mankind unfolded, the writing was divided into narrower columns, in order to accommodate the records of the Babylonians, Egyptians, Jews, Greeks, Romans, Franks,

and other nations. These columns ran parallel and their widths were so calculated that synchronous events followed side by side. Thus it was easy to comprehend almost at a single glance what had happened at a certain date throughout the world. It was in this ingenious format — perhaps the only one familiar to him — that the author of the *Fasciculus Temporum* wished to present his book; and the printer, Arnold Ther Hoernen, faithfully carried out his plans. The numerous Chronicles printed toward the end of the century — those named after Nuremberg, Cologne, Utrecht, Genoa, and other cities — did not attempt such an arrangement. But Rolewinck's work differs from them in that it is much briefer. The book has been aptly called "a chronological *Who's Who.*"

The volume has an important typographical feature which seems original. "Through the centre of each page of text," to quote from Miss Margaret B. Stillwell's description, "there runs a wide band or ribbon set off from the text by double rules. Along the top of this band there runs at frequent intervals a chronology by 'Anno Mundi' which places the Creation at the year 1, gives the birth of Christ at 5199 and the last date in the book as 6673. At the base of the band, and at similar intervals, there appear the corresponding years according to Christian chronology. This system starts on the twenty-fourth folio of the text at the birth of Christ and runs by decades to the end of the volume, to A. D. 1474, the year of publication. The B. C. dates run backwards from Christ's birth to the Creation and they are placed upside down, a device which is of immense help to the reader of the book — by the merest glance at a page you can tell exactly where you are, A. D. or B. C."

Less original — indeed, entirely in the manner of the medieval manuscripts — is the use of a series of circles, each representing a king, emperor, pope, or some well-known historical personage. Large squares indicate the six eras in Biblical history: the Creation, and the periods beginning with the Deluge, the birth of Abraham, the reign of David, the Babylonian captivity, and the Incarnation. The largest square, with circles at each corner for the four Evangelists, is accorded to Christ. The popes and anti-popes during the great schism had to be satisfied with semi-circles. The biographical notes are always placed near the circle representing the person described; while the historical paragraphs occupy the rest of the available space.

There are six woodcuts in the volume, all in the first part. The series begins with a picture of Noah's Ark and the Rainbow. The second shows the Tower of Babel. On the third, Nineveh appears like a medieval German city — the same woodcut doing duty also for Trier, Rome, and Jerusalem. The fourth displays a view of Cologne. Here the designer obviously aimed at fidelity, even though he drew only the outlines. It includes a sketch of the cathedral, then in the process of construction. This is supposed to be the earliest realistic representation of a city on a medieval

woodcut. The last two illustrations are a small Crucifixion and a picture of Christ. The figure of the Savior is covered by a wide cloak, and His face is young and animated.

According to the colophon, which includes the date of 1474, the book was printed "just as it was edited by its author," and follows "the first copy which the venerable author arranged with his own hands." It is on account of this statement that the volume is regarded as the first authorized edition. For one should note that the same year another edition was printed by Nicolaus Gotz, which appeared even sooner. The Gotz edition has been thought a "pirated" one; it is possible however that, as Miss Stillwell suggests, it was an experiment from which the systematic form of the Ther Hoernen edition was gradually developed.

The Library's copy is an interesting variant; the verso of the last leaf, which is blank in other copies, contains supplementary matter bringing the chronicle down to 1477. It seems that the printer kept a number of copies in loose sheets and added these new notes three years later, to produce a more up-to-date issue. Here are a few of the entries:

> In the year '73, in Trier, the illustrious Charles, Duke of Burgundy, and sixteen princes, with solemn assembly greeted the Roman Emperor. And he obtained title to the duchy of Geldern and the county of Zutphen, etc. Also he asked that the ancient kingdom of the Burgundians should be restored; but since the Emperor was going down to Cologne, the request was not fulfilled.
>
> In the year '74, on the 28th of July, a priest was degraded at Cologne in the presence of seven bishops and was handed over to the secular arm, and was forthwith burned for the sin of drunkenness.
>
> The Emperor Frederick in '75 called a solemn convocation of princes and burghers in Cologne against Charles, Duke of Burgundy, but except for one sudden attack there was no further warlike action. They say that in that battle Henry, Bishop of Munster, fought bravely with his army and deserved great praise.
>
> Matthias, King of Hungary, fought many successful battles against the Turks, and almost unaided stood like a wall against the infidel in the region of the Danube.
>
> In the same year, '75, certain noxious insects entered the pasture lands of Austria, about harvest time in August, and by damaging the grain and fruit occasioned the death of many cattle.
>
> In the year '77, on the 5th of January, Charles, Duke of Burgundy . . . sallied forth against the Duke of Lorraine. In that battle the Duke of Burgundy fell dead.

The *Fasciculus Temporum* contains one of the earliest references to the invention of printing. It reads: "Artifices mira celeritate subtiliores solito fiunt. Et impressores librorum multiplicantur in terra ortum sue artis habentes in Moguntia. (Artists are rapidly becoming more skilful than usual. And printers of books are multiplying in the land, having originated in Mainz.)" The Cologne edition of 1478 had a more elaborate version. "The printing of books, the most sublime device of all the known

ages," this latter runs, "was invented about this time in the city of Mainz. It is the art of arts, the science of sciences, by the quick employment of which the treasure of human knowledge and wisdom (sought after by the natural instinct of all men) may be perpetuated; from the deep shadows of darkness rescued; and by which this whole erring world is illumined." It may be remembered that the *Cologne Chronicle,* printed by Ulrich Zell in 1499, gives the most complete, as well as the most plausible, early record of the invention — also assigning it to Mainz, with the reservation, however, that its "first prefiguration" appeared in Holland. ("And from and out of these the aforesaid art took its beginning, and was invented in a manner much more masterly and subtler than this, and the longer it lasted the more full of art it became . . .")

The book was published with an index of eight leaves. Later, however, a nine-leaf index was substituted, introducing twelve additions and five corrections in the order. The Library's copy has this revised table.

Werner Rolewinck was born in a town in Westphalia in 1425. At the age of twenty-two he entered the Carthusian monastery of Santa Barbara at Cologne, and there he died, hardly ever having left the place, in 1502. The author of over thirty theological and historical works, he was friendly with many of the learned of his time, among them Johann Tritheim, who visited him once and described him in the most complimentary terms.

Bought in March 1939, from the Benton Fund.

ULRICH ZELL

AEGIDIUS DE ASSISIO. Aurea Verba. c. 1470.

*Hain *105; B.M.C. I, 193; G.W. 265.*

Printed with gothic types, in quarto form, 26 lines to a page. It has 24 leaves. The size of a leaf is 205 × 132 mm., and the text measures 150 × 85 mm. Initials are painted in red. Bound in green morocco, gilt-tooled.

THE life of Brother Egidio — Blessed Giles — one of the earliest companions of St. Francis, was told by Brother Leo. This *Vita* as well as Giles's *Aurea Verba* are a supplementary part of the *Fioretti* of St. Francis. However, the *Aurea Verba* may have been collected even earlier than the stories relating to the Saint. The oldest manuscripts of both date from the beginning of the fourteenth century.

Brother Leo's *Life* relates how Giles's conversion took place. On April 23, 1209, a week after the conversion of Bernard of Quintavalle, a prosperous merchant, and Peter of Catania, a canon of the Church, Giles was waiting for St. Francis at a crossroad outside of Assisi, near the Portiuncula. As the Saint emerged from the woods where he had been praying, Giles knelt and begged him to receive him as a companion.

"Dearest brother," Francis replied, "God hath done thee singular grace. If the Emperor should come to Assisi and should desire to make a certain citizen his knight, should not such a one rejoice exceedingly? How much more then oughtest thou to be glad that God hath chosen thee for His knight and well-beloved servitor." Then, taking the man by the hand, he lifted him and introduced him to Bernard and Peter. "The Lord hath sent us a good brother," he said, "wherefore rejoice we all in the Lord." They sat down and ate what they had in their hut. Indeed, Francis had to the end a particular affection for Giles, who accompanied him on his earlier travels — to the Marches of Ancona, and to Rome. Giles also made a pilgrimage to the shrine of St. James of Compostella in Spain and later one to Jerusalem. After some further wandering in Italy, he obtained Francis's permission to settle down in a hermitage at Fabriano, near Perugia. Here and at Monte Repido and Cetona, also in the neighborhood of the city, he spent the rest of his life.

Originally a farmer, Giles was happiest when he could earn his living by labor in the fields. Near his hut he cultivated a little garden; and, patient man though he was, he grew violent if anyone trampled on his cabbages. He kept aloof from the bitter controversy which flared up after the Saint's death between the Zealots and the Conventuals; but there could be no mistake as to where his sympathies lay. Visiting Assisi, he saw the gorgeous cathedral built by Brother Elias; and, as he was shown around the new convent, he calmly remarked, "I tell you, Brothers, there is now but one thing lacking — ye should have wives." He liked his austere solitude, praying and working. So keen was his vision of Paradise that sometimes the mere mention of the word threw him into ecstasy. Yet his health was robust; he survived Francis thirty-five years, becoming as it were a link between the first and second generation of Franciscans. The younger friars came to visit him, listening to his words as if they had been inspired by the Saint himself. It was these remarks — terse and shrewd, mystical and practical at the same time — which became known later as the *Golden Sayings* of the Blessed Giles.

They treat of such things as virtues and vices, faith, the incomprehensibility of God, love, humility, chastity, temptation, penance, prayer, contemplation, etc. Brother Giles, as said above, was not a learned man; probably he could not even write. Nevertheless, he had very definite notions about useful and useless knowledge. He once reproached a person desirous of education, "Why dost thou wish to go to the schools? The height of all knowledge is to fear and love God." Another time he anxiously asked St. Bonaventura whether an ignorant man can love God as much as a learned one; and when the Seraphic Doctor reassured him, he rushed out to the road and stopped an old woman to whom he cried out: "O poor little old woman, foolish and ignorant as thou art, love the Lord and thou mayest be greater than Brother Bonaventura." He

had high respect for the young General of the Order in spite of his great learning; and Bonaventura, in his turn, treated him with affectionate reverence, quoting the *Golden Sayings* more than once in his works. To St. Francis's romantic imagination the sturdy, hard-working, and ever-ready Giles appeared as "a Knight of our Round Table"; but St. Bonaventura was perhaps closer to reality in describing him as "homo simplex et idiotus," meaning thereby that he was a man of simple and truthful heart.

Brother Giles, beatified in 1777, has had only kind words from the historians of the Franciscan movement. "The pure soul of Brother Giles," Paul Sabatier wrote, "supported by that of Francis, came to enjoy the intoxicating delights of contemplation with an unheard-of ardor." And again: "This itinerant brother is one of the most original and agreeable figures in Francis's surroundings, and it is in the lives of this sort that we must seek the true meaning of some of the passages of the Rule." The French scholar, however, did not overrate the intrinsic value of the *Golden Sayings,* which according to him, "merely show the tendencies of the primitive Franciscan teaching." And this is what they really are — utterances of a peasant mystic, a humble forerunner of Thomas a Kempis.

The volume is of the first edition, and it is in excellent condition. Bought in May 1940, from the Benton Fund.

NIDER, JOHANNES. Formicarius. c. 1475.

Hain 11,831; B.M.C. I, 194.

Printed with gothic types, in folio form, in two columns, 36 lines to a column. It has 150 leaves, the last blank. The size of a leaf is 281 × 205 mm., and the printed text in a column measures 206 × 60 mm. Large painted initials in red. Bound in modern morocco.

THE *Formicarius* was one of the most influential books in the history of witchcraft. The title, which should read *Formicarium,* means a *Book on Ants,* and was suggested to the author by the sixth chapter of Proverbs: "Go to the ant, thou sluggard; consider her ways, and be wise." The book is a dialogue between a Sluggard, called Piger in Latin, and a Theologian, who represents Nider's own views.

As the introduction states, the purpose of the work is to prove that God has not forsaken his Church. "On my frequent travels, especially through certain districts of Germany," the author wrote, "I heard many people exclaim: 'Why does not God strengthen his Church any more by miracles?' or 'Why does He not enlighten it, as in former times, through clear revelations?'" Nider wanted to provide an answer to these complaints. In his book he recorded all the marvels which took place in his lifetime or within recent memory. He believed in the authenticity of his stories. And yet, as he told the reader, he did not lightly credit everyone; and women he particularly distrusted.

The work is divided into five books. The first is chiefly concerned with the reform of the Church; the second, with "actual revelations"; the third, with "false and deceptive visions"; the fourth, with "the virtuous deeds of the perfect"; and the fifth, with "witches and their deceptions." It was the fifth book, *De Maleficis et eorum Deceptionibus,* that became the source and inspiration of most later books on witchcraft, among them the famous *Malleus Maleficarum.* It was read even in Puritanic Boston, where Increase Mather quoted it in his *Illustrious Providences* of 1684. It is a subtle treatise, as may be seen from some of the subjects it discusses: in what ways men's minds are deluded; how men become possessed by devils; how sorcerers eat children; how they receive an evil reward from devils; how sorcerers chill the power of generation, and stir men to love or hatred; and so on. The analysis becomes extremely technical at times.

Authorities distinguish three periods in the history of European witchcraft. Until about 1230 the existence of some or even all kinds of magic was questioned; during the next two hundred years these doubts gradually vanished and, owing largely to the activities of the Inquisition, belief in witchcraft became more and more general; and finally from 1430 on there were innumerable persecutions, continuing till the end of the seventeenth century. Curious as it may seem, the so-called Dark Ages were much freer from this dreadful superstition than the more advanced centuries. To be sure, the Bible regarded witchcraft as real and prescribed death for the witches. Yet in the earlier time distinction was made between the *malefica* and the *striga,* the former being a mere evil-doer and the latter a full-fledged demon. Enlightened monarchs, like Charlemagne and King Stephen of Hungary, officially declared that *strigae* did not exist. The various ecclesiastical synods, too, demanded penance rather than severe punishment for the sin. It was with the advent of scholasticism that ideas about witches developed into a systematic science. Witchcraft became a heresy, part of the practices of the new sects which sprang up in many countries, and which the Inquisition tried to extirpate. The worst outbreak of persecution occurred during the Council of Basle in 1434, and it is significant that the *Formicarius* was published within a year after the close of the Council.

Johannes Nider was one of the leading churchmen of the fifteenth century. Born in 1380, he entered the Dominican Order at Colmar. Having studied at Cologne and Vienna, he distinguished himself early in both philosophy and theology and was sent as a delegate to the Council of Constance. Impressed by the need for monastic reform, he devoted much of his time, in writing as well as preaching, to that end. In 1429 he was appointed Vicar of the German Dominican houses, and thus had a good chance to put his theories into practice. Indeed, Nider was instrumental in the convocation of the Council of Basle. While sharply denouncing the followers of Huss, he suggested measures there for uniting the Bohemian schis-

matics with the Catholic Church. He spent his last years in Vienna, working on the *Formicarius,* which also abounds in autobiographical details. He died on a visit to Colmar in 1438.

Bought in July 1937, from the Harris Fund.

GOISWIN GOPS?

SEPTEM SAPIENTES ROMAE. c. 1472.

*Hain *8,722; B.M.C. I, 232.*

Printed with gothic types, in quarto form, 26 lines to a page. It has 72 leaves; the last, a blank, is missing. The size of a leaf is 211 × 144 mm., and the printed text measures 137 × 84 mm. Ornamental initials.

THE *Seven Sages of Rome* was enormously popular in the Middle Ages. More than two hundred manuscript copies exist, and at least twenty editions were printed in Latin, German, French, and Dutch during the fifteenth century. The Library's copy belongs to the first edition.

The story is about a young prince, brought up by seven wise men, who on returning to his father's home is tempted by his stepmother, the queen. When he rebuffs her, she accuses him of attempting to violate her, whereupon the king condemns him to death. To stay the execution, the seven sages take turns telling every day a tale about the wiles of women. The queen answers each with a tale of her own. On the eighth day the prince, who remains mute until then, reveals the truth, and the queen is put to death.

The origin of the story is to be found in the East, in India of the fifth century B.C., although one may only conjecture its earliest sources. From India it passed to Arabia, where in the eighth century it assumed the form from which the Greek, Hebrew, Syriac, Spanish, and Persian versions developed. The central figure of this Arabic version is Sindibad, the philosopher, to whom the education of the prince was entrusted. His name appears in the Greek text as Syntipas, in the Hebrew as Sandabar, in the Syriac as Sinban, and in the Persian again as Sindibad. The story reached the West in the middle of the twelfth century, through Byzantium or Syria and Palestine, by some of the Crusaders. Thus the earliest Western version was not a translation, but grew out of oral accounts. It differs from the Eastern versions in that it contains no mention of Sindibad, and the sages tell one story each, instead of two or more.

The Western story appears in two main types. The earliest is the *Dolopathos* — so named after the king, who is here a ruler of Sicily. This work exists in the Latin prose text of Joannes de Alta Silva, a Cistercian monk of Haute Seille, who expressly states that he wrote after the tradition, "non ut visa, sed ut audita." As in the Oriental versions, the prince

has only one instructor: in this instance, the poet Virgil. However, the series has merely one tale in common with the Eastern versions. The second group comprises the various forms of the *Septem Sapientes Romae* or *Historia Septem Sapientum Romae,* which may have developed independently. According to Gaston Paris, the noted French antiquary, the work was probably based on a Byzantine text now lost; while many scholars believe that it was made from the Hebrew version. It is certainly closer to the Eastern versions than the *Dolopathos,* for it includes four of their tales. The *Seven Sages of Rome* found its way into all the principal languages of Europe, including Hungarian, Bohemian, and Bulgarian. All these national variants are intimately related: the number of tales is fifteen; the scene is placed in Rome; and the emperor's name is usually Pontianus.

The text of the Library's copy — designated since the time of Gaston Paris as "the H variant" — was the most widespread among the Latin narratives. This was the basis of all the translations, among them the Middle English *How the Wyse Man Taught hys Sone,* although the latter was derived from an old French intermediary. Some of its contents were incorporated in the *Gesta Romanorum.* The oldest extant manuscript, written in 1342, is in an Innsbruck codex.

Bought in November 1939, from the Benton Fund.

CORNELIS DE ZIERIKZEE

GOSPEL OF NICODEMUS. c. 1499.

*Hain *11,750; B.M.C. I, 307; Schreiber 4,837.*

Printed with gothic types, in quarto form, 37 lines to a page. It has 16 leaves. The size of a leaf is 183 × 125 mm., and the printed text measures 150 × 88 mm. With woodcut, repeated.

THE *Gospel of Nicodemus* consists of two parts — the *Acts of Pilate (Acta Pilati)* and *Christ's Descent into Hell (Descensus Christi ad Inferos).* The *Descent* probably dates from the second or third century, while the *Acts* was written in the fourth or early fifth century. Soon the two combined, receiving their common name during the time of Charlemagne. The *Gospel of Nicodemus* was perhaps the most important of the apocryphal gospels. Medieval theology and art were saturated with it.

The *Acts of Pilate* is an account of Christ's trial before Pilate, the Crucifixion, the Entombment by Joseph and Nicodemus, and Joseph's escape from prison. The narrative is based upon the description of the Passion in the canonical gospels, but it is more dramatic and contains several additions. In most manuscripts Nicodemus is described as the Jew, twice mentioned by Saint John, who went to Pilate to plead for Jesus; in some, however, he is represented as a Roman official. Justin

Martyr, in the middle of the second century, speaks of the Acts of the trial; but he probably did not refer to any known document of the time, and only supposed that some such material must be in the Imperial Archives in Rome. Tertullian also mentions a report of Pilate to Tiberius on the death and resurrection of Christ. However, it has been suggested that the earliest version of the *Acts* was composed to counteract the influence of a heathen treatise which, full of blasphemy against Christ, was widely circulated throughout the Empire. The prologue states that the Emperor Theodosius found the document among the records in the Palace of Pilate (which still stands) in Jerusalem.

Christ's Descent into Hell is even more striking than the *Acts of Pilate.* This story of Christ's mission in the underworld, between the Crucifixion and Resurrection, His conquest of Hell, His subjection of Satan, and His liberation of Adam and the patriarchs could not have failed to make a deep impression upon the medieval mind. It appealed to theologians as well as laymen. It was generally accepted and finally the Fourth Synod of Sirmium, in 359, introduced the clause "He descended into Hell" into the Apostles' Creed. Certain passages in the First Epistle of Peter may have inspired the legend, as Chapter IV, verse 6: "For unto this end was the gospel preached even to the dead, that they might be judged according to men in the flesh, but live according to God in the spirit." However, the Psalms and the Books of Isaiah and Hosea show that the conception of God as the conqueror of Hell was known to the Jews in the pre-Christian era, as it was known to the Egyptians, Greeks, Persians, and other nations of antiquity. The events are related by two men — Lucius and Charinus, the sons of Simeon, a wealthy Jew — who were in Hell when Christ entered; and it was their testimony that Pilate was supposed to have deposited in the praetorian archives. Modern scholars, on the other hand, are inclined to recognize under the two names the single personality of Lucius Charinus, a fabricator of gospels who flourished in the second century.

The oldest manuscripts are in Latin and Coptic, although both parts of the "Gospel" were originally written in Greek. *Christ's Descent into Hell* became especially popular by the tenth century. In prose and verse it appeared in all languages. As *The Harrowing of Hell* it was rendered into Old English and later into Middle English. The Venerable Bede was familiar with it, and the Caedmonian poems contain an extensive account of it. More than anything, medieval drama was affected by the story. The vivid descriptions of Christ's encounters in Hell furnished ready scenes for the mystery plays.

The first edition of the *Gospel of Nicodemus* was printed by Günther Zainer at Augsburg. There were two fifteenth-century editions besides the present one, one in Latin and the other in German. The title-page of the present edition has a large woodcut of the Crucifixion, repeated also

on the back of the last leaf. It was copied from an edition of the *Passio Christi* by Ulrich Zell. The volume formerly belonged to the Royal Library at the Hague.

Bought in January 1939, from the Benton Fund.

WESTMINSTER

WILLIAM CAXTON

JACOBUS DE VORAGINE. The Golden Legend. [After 20 November, 1483].

Blades 53; de Ricci 98; Duff 408.

Printed with bâtarde type, in folio form, in two columns, 55 lines to a column. A complete copy should have 449 leaves, three of which (ff. 1, 6, and 449) are blank. In the present copy 27 leaves, including the three blanks, are lacking. The size of a leaf is 344 × 228 mm., and the printed text in a column measures 277 × 75 mm. With woodcuts, and initials painted in red. Bound in red morocco.

JACOBUS DE VORAGINE [Jacopo da Voragine or Varagine] was archbishop of Genoa from 1292 until his death in 1298. His name was derived from Varaggio, today called Varazze, the village where he was born about 1228. He joined the Dominican order in 1244, and soon became famous as an eloquent preacher. In 1267 he was elected vicar general of his order for Lombardy. When he was chosen by the chapter to be archbishop of Genoa, Pope Eugene IV wanted to consecrate him with his own hands; but soon after his arrival in Rome the Pope died, and so it was the Sacred College which invested him with his high office. He composed the *Golden Legend* as a young man, between 1255 and 1260, and some scholars also credit him with the first Italian translation of the Bible. His sermons and treatises fill several volumes. Another of his principal works was the *Chronicon Januense* — a history of Genoa from the time of Janus, the founder of the city.

The original title of the *Legenda Aurea* was *Legenda Sanctorum,* that is, "Readings on the Saints." The word "legenda" is the equivalent here of "lectio," the prescribed reading about the Saints contained in the Breviary. Fra Jacopo's purpose was to provide the priest with the proper biographical material. His stories are arranged in accordance with the Church year, beginning with Advent, and are divided into four groups: Adam to Moses (Septuagesima to Easter, "the time of deviation"); Moses to Christ (Advent to Christmas, "the time of renovation"); Christ (Easter to Whitsunday, "the time of reconciliation"); and our present life (Whitsunday to Advent, "the time of our pilgrimage"). The first biographical sketch — that of St. Andrew — begins on the verso of f. 88. One may add that the work was also known as *Historia Lombardica,* because

of the long story of the Lombards which was attached to the life of Pope Pelagius II.

The *Golden Legend,* as the first sentence states, is a compilation. There were many other legendaries and martyrologies, and Fra Jacopo drew liberally upon them. He also used the great encyclopedias, Peter Comestor's *Historia Scholastica* and Vincent of Beauvais's *Speculum Majus* especially; besides, he quotes every book of the Bible, and no less than one hundred and thirty individual writers. Indeed, he was only too eager to mention his sources, in order to invest his stories with greater authority. But almost everywhere he added little touches of his own. His language — "the honest Latin of the sacristy," as Teodor de Wyzewa called it — was simple. The central theme of the lives is, of course, the struggles of the saints. The devil plays a part in each; he turns up in every possible form, as a bird, beast, or reptile, and particularly as a woman. But the virtue of the saints, with just enough sense of danger to make the tales more thrilling, always triumphs. Fra Jacopo himself believed his stories, and when a miracle seemed too incredible to him, he frankly warned his readers. It was his naiveté and sincerity which won over multitudes.

It was because of the affection in which people held it that the book was called "aurea," golden, an epithet which it received shortly after its publication. (The earliest extant manuscript bearing that title, at Le Mans, is dated 1290.) "For lyke as golde passeth in valewe alle other mettalles," Caxton wrote, "so thys legende excedeth alle other bookes." Parish priests read the stories, translated into the vernacular, to large congregations, and they could not have chosen a more grateful subject. The common folk drank them in, until they could repeat them by themselves. But the influence of the work on art and literature was also immense. Painters and sculptors found in it a ready guide — "a veritable manual of iconography and liturgy," as the Abbé Roze remarked. Many of the stained glass windows, altar pieces, and statues and bas-reliefs of the Gothic cathedrals would be incomprehensible today without the *Golden Legend.* The popularity of the work extended to every country of Western Europe. Hundreds of manuscript copies still existing show how wide-spread was its appeal. The first printed edition appeared at Ulm in 1470, and within thirty years over seventy editions of the Latin text and eight Italian, five French, fourteen Dutch, three English, and three Bohemian translations were published. The earliest Latin edition contains 182 chapters, including those on church festivals; but the later editions were enlarged with new stories, especially about local saints, until the volume was almost doubled.

In the Reformation the *Golden Legend* found its deadly enemy. Luther denounced it as immoral and thought that the stories about the hermits were "abominable." The new preachers had no taste for these miraculous fables and bitterly called the book *Legenda Ferrea,* "written

From Caxton's "Golden Legend," Printed at Westminster in 1483
Facsimile in Original Size

by a man of iron mouth and leaden heart." Some of them, it is true, were sent to the stake for this. However, with the Counter-Reformation the interest in hagiology revived. Fra Jacopo found his apologists, who maintained that the licentiousness of some of his stories had been a blemish of the age. And he had one especially enthusiastic follower in John Bolland, the Belgian Jesuit, who in the middle of the seventeenth century began a series of biographies of the saints, compared to which the *Golden Legend* was a mere primer. The Bollandist *Acta Sanctorum,* still unfinished, extends by now to seventy volumes and includes the legends of more than twenty thousand saints.

The French translation, *La Legende Dorec,* was made by Jacques de Vignay at the request of the Queen of France, Jeanne de Bourgogne, and was completed about 1340. It follows the Latin original, with few omissions or additions. In the fifteenth century, revisers added a number of new legends, "festes nouvelles," and it was this enlarged version which was first printed at Lyons in 1476. It is not known when or by whom the first English version was made. There had been several metrical legendaries in English, which had developed independently after the eighth century; but later much of their material was incorporated into the translation of Voragine's work. Caxton, in making his own translation, used the Latin original as well as the French and English versions. As he wrote in his prologue:

> "Ageynst me here myght somme persones saye that thys legende hath be translated tofore, and trouthe it is. But for as moche as I had by me a legende in frensshe, another in latyn, and the thyrd in englysshe, whiche varyed in many and dyuers places, and also many hystoryes were comprysed in the two other bookes whiche were not in the englysshe book, and therfore I haue wryton one oute of the sayd thre bookes, which I haue ordryd otherwyse than the sayd englysshe legende is whiche was tofore made."

The relationship between the Caxton text and its sources has not been clearly established as yet. According to the German scholar Dr. Carl Horstmann, Caxton followed an English manuscript "sentence for sentence, frequently abridging it"; F. S. Ellis, the editor of the Kelmscott edition of the *Golden Legend,* on the other hand, thought that Caxton worked from the Vignay version as this appeared in the Lyons edition; and finally Mr. Pierce Butler has shown that for at least five of the legends Caxton depended on the Latin original rather than on the English or French versions.

One of the most distinctive features of Caxton's work is the addition of a large number of Bible stories. He did not dare to print the Bible as such, for that would have smelled of Lollardy and he had no desire to stir up trouble with the powers of Church or State; but he evaded the vigilance of the laws by inserting Bible passages into his narratives. His *Golden Legend* includes nearly the whole of the Pentateuch, and a great

part of the Gospels, under the guise of the lives of Adam, Noah, Abraham, Isaac, Jacob, Moses, Joshua, and several kings, prophets, and Apostles. "This book," Henry Stevens wrote, "must have been read extensively by the people, or to the people, long before the Reformation, or the days of Tyndale and Coverdale. Historians of the English Bible appear to have overlooked the numerous editions of this work. It was no doubt read in churches, and . . . contains, in almost a literal translation, a great portion of the Bible; and it became thus one of the principal instruments in preparing the way for the Reformation. The people demanded the Scriptures in purer form. The modifications and changes of the text and form of the *Golden Legend* is a theme worthy the bibliographer." For the most part Caxton took over the Wycliffe version, down to that quaint sentence in Genesis which gave its nickname to the Geneva Version: "And thus they knewe then that they were naked, And they toke figge leuis and sewed them togyder for to couere theyr membres in maner of brechis." It occurs on the verso of folio 37, in the second column.

It was the manuscript "in englysshe" which provided Caxton with the stories about the English saints: Cuthbert, Alphage, Dunstan, Aldhelm, Augustine "that brought into englond crystendom," Edward "kyng and marter," Edward "kyng and confessor," Alban, Swithin, the "translacion" of Thomas of Canterbury, Kenelm, Wenefrede, Edmund "bishop," Edmund "kyng," Hugh, Bede, Brandon, and Erkenwold — eighteen in all. Many other stories contain details absent from the Latin and French versions. Caxton possibly used for these John of Tynemouth's *Sanctilogium Angliae* — rearranged by John Capgrave as *Nova Legenda Angliae* — the sources of which again go back to the Venerable Bede.

Judged by the high standards of fifteenth-century printing, Caxton was not a good craftsman; he did not design his types but purchased them, mostly second-hand, in the Netherlands. The great service of the first English printer was through the content of his books, rather than through their typography. By far the larger part of his publications were in English — the works of Chaucer, Gower, Malory, Lydgate, translations of the classics, and histories and romances from the French. Much of the translating he did himself, and into an idiom which was meant for the common people, "not over rude ne curyous but in suche termes as shall be understanden by goddys grace." The *Golden Legend* may be considered the most extensive of all his literary and typographical labors. "I feryd me in the begynnyng of the translacyon," he confessed, "to haue contynued it by cause of the longe tyme of the translacion, and also in then pryntyng of the same." Half-desperate, he was on the point of abandoning it, but the Earl of Arundel kept him on the work. The Earl promised him that he would take "a reasonable quantyte" when the book was completed and in addition would grant him a yearly fee, "a bucke in sommer and a doe in wynter." Caxton was well content, and having fin-

ished the translation endeavored to "haue emprynted it in the moost best wyse that I haue coulde or myght."

The book is printed with a Dutch bâtarde type, a variant of No. 4 in William Blades's list. For the running titles and the chapter headings No. 3 is used. The whole text is in double columns, the lines measuring three inches. There are no catch-words and the numbering of the folios is very irregular. The sheets are larger than in any other book printed by Caxton.

Of the hundred books and pamphlets published by Caxton, only seven are illustrated, although twelve more include one or two woodcuts. The artistic value of these woodcuts is not great; Alfred W. Pollard, for example, describes those in the *Canterbury Tales* as "grotesque in their accumulation of clumsiness." The *Fables of Esope* is Caxton's most lavishly illustrated book, but its pictures are copied from the Augsburg editions of the work. Next, the *Golden Legend* contains the largest number of woodcuts. And these have a certain merit of their own. Mr. Edward Hodnett writes in his *English Woodcuts 1480-1535*:

> "Caxton's use of illustrations can perhaps best be studied in the *Legenda aurea* of Jacobus de Voragine, printed sometime after 20 Nov., 1843. Besides the largest block that Caxton ever used, a cut of the Saints in Glory, the book contains seventeen folio-width cuts, including the arms of Arundel and the life of Jesus, and about fifty column-width pictures of Old Testament scenes and saints carrying their emblems. The more ambiguous of the latter, especially St. Bernard and St. Nicholas, are repeated several times. The designs are copied in reverse, as the turned-about look of the large cuts and the left-handedness of Abraham and other sword-wielders reveal.
>
> "Excepting the cut of the Nativity, the whole series is the work of two hands. One is Caxton's chief hand, who did the *Game of chesse,* the *Aesop,* and the *Canterbury Tales;* the other makes no other appearance. Their work is closely similar, but that of the first man can be identified by staring eyes, square mouths, and open shading. His ground shading in the smaller pictures of the saints is made of continuous lines, often cut through with a white line or two. The general effect of the work of the second hand is ragged because his cutting is not clean and curves give him trouble. His shading is fine, and the ground shading consists of short, not continuous lines."

Showing that the woodcut of the Nativity establishes a link between Caxton's press and the first Oxford press, and suggesting that Caxton's large blocks were copied from a set somewhat similar to the Oxford ones, Mr. Hodnett continues:

> "By broad standards, Caxton's *Legenda aurea* is not a failure as an illustrated book. Fundamentally the purpose of the illustrations is to fix visually main aspects of the text in the mind of the reader and to provide him with means of identifying the saints and recalling their legends; and this they do. In addition they are cut evenly to column and two-column measure, are not large enough to browbeat the tall type-page, are neutral in colouring, and occur only at reasonable intervals. Clumsily as the blocks are cut, they fulfil their function as well as most of the illustrations in

modern books. They do visualize text that conceivably is amenable to visualization, and they do it for the readers who would welcome such aid and diversion; yet they leave the *Legenda aurea* a book to be read, still a matter between Jacobus Voragine and the reader, without ever interrupting like ill-bred children, as do many of the supposedly best of present-day illustrations.

"We need not maunder about the quaintness of Caxton's cuts; on the other hand, we need not treat them with condescension because of their inferior cutting, as though the impression of a wood-block on a page of print is the same as one that is matted and framed and hung on a wall. Five minutes in any bookshop proves that technical dexterity in engraving pieces of wood does not make a book well illustrated. We can wish wholeheartedly that Caxton had stirred himself to find a capable artisan, but we cannot withhold from him the praise of having produced in the *Legenda aurea* a well-designed book."

A complete copy of Caxton's *Golden Legend* would consist of 499 leaves. However, all the existing copies are imperfect; and most of them are "mixed." In 1487 Caxton issued a second edition printed with the same type, except the head-lines, which were in his smaller No. 5 type. It was with the help of the second edition, much rarer than the first, that the "mixed" copies were made up.

The volume now in the Library is No. 17 in Seymour de Ricci's *Census of Caxtons*. It once belonged to John Towneley, whose bookplate it contains. In 1814 it was sold to Hutton; then to Robert Glendining; in 1864 to Joseph Lilly, who in 1888 sold it to Lord Aldenham. The latter's bookplate is also in the volume. The copy lacks 24 leaves plus the three blank leaves: the first nineteen leaves (including two blanks), the last three (including a blank), and five others (n8, o1-2, B4, and kk1). In addition, 26 leaves are mounted, supplied apparently from a smaller copy. There are 81 woodcuts, of which 19 are repeats. The first four woodcuts are lacking, as also the one representing St. Thomas of Canterbury which was torn out of nearly every volume.

Bought in April 1941 from the Benton Fund.

ZOLTÁN HARASZTI

The Library at Work

THE rarer scholarly collections of the Library have often been described in this Bulletin. By far the greater part of the Library's service, however, is based on the ordinary needs and inquiries of its patrons. These needs, naturally, vary with changing times and ways of thought. The following notes show how the Library tries to cope with its shifting problems.

They do not attempt to present a complete bird's eye view of the institution at work; but they outline at least what it has to offer both in historical material and in books to meet the questions of the day. Few subjects, for instance, are untouched by the far-reaching influence of the European war and the American program for defense. Even the special departments feel the pressure of the rising interest in Latin America. As the reader may see, on all these matters, and on many others not so immediately obvious, the Library keeps abreast of the times.

No mention has been made of the selection and purchasing of books, their cataloguing and classification, and other duties which are primarily connected with management. To discuss these in detail would require an article in itself.

Fresh Material on Bates Hall Shelves

THE Bates Hall Reference Department performs its service largely through its general card catalogue of the collections of the Reference Division — with the exception of the Music Department — and through the books assembled on the shelves of the main reading room in Bates Hall.

The catalogue is made up partly according to practices unique to the Boston Public Library and partly according to Library of Congress usages. Since November 1937, current accessions have been handled by Library of Congress procedure and since July 1936, a project of reclassifying and recataloguing older material by Library of Congress standards has been under way. Thus the staff of the department is called upon to interpret to the public these two systems as well as the necessary coördinating links that have been devised. It also becomes the task of the reference staff to advise and direct readers in their use of the collections in fields not departmentalized, since that material is accessible only through the Bates Hall catalogue.

The volumes in the reading room have to serve as the core for the general reference work, which devolves upon the department; as the deposit of reference and standard reading material along lines not covered by special departments; and as the center of encyclopedic or bibliographical material that may serve to augment and extend the utility of the catalogue. Thus the collection has become fairly stable.

In one subject, however, we have had of late to revise the reference shelves thoroughly — the field of military arts and sciences. Formerly interest had been largely in the historical and biographical background of war. Such books as *The United States Army in War and Peace* by Oliver L. Spaul-

ding; George W. Cullum's *Biographical Register of the . . . U. S. Military Academy,* published in six volumes between 1891 and 1931; and Edward S. Farrow's *Military Encyclopedia,* published in 1895, were adequate for our needs. Within the past few months we have placed on open shelf *The New Infantry Drill Regulations, United States Army; Tactics and Technique of Infantry,* both basic and advanced; *A Text and Reference Book of Cavalry Training,* both basic and advanced; *Coast Artillery;* and so on through the various branches of service. The publications of the Military Service Publishing Company of Harrisburg, Pennsylvania, seem to be especially practical for our purposes and have all carried 1940 or 1941 imprints.

Another innovation of comparative recency is the adoption of such reference services as *Keesing's Contemporary Archives, Facts on File,* and A. N. Marquis Company's *Current Biographical Reference Service.* In the past, reference work touching current events had to be delegated in whole or in part to other departments. In acquiring *Keesing's Contemporary Archives* as a reference tool we have immediately available in one source the "Who?" "When?" and "What?" material which formerly had to be obtained piecemeal through periodical and newspaper indices administered, in this Library, by other departments. Even with such assistance, lags and blind spots occurred which current standards of library service made it especially desirable to eliminate. *Keesing's* seemed to be a solution. Its cumulatively indexed news surveys, covering all fields on an international scale, adequately bridged the gap between the 160 or so annuals and yearbooks in the general reference collection and contemporary events. The service was in its ninth year when the Library first subscribed to it in 1939. Published in London, it has certain characteristics that earmark it as English: use of such terms as "United Kingdom"; full reports on rugby; and careful accounts of events in the British colonies. Reports are arranged first chronologically and then by a catch word, usually a place name. The index itself depends largely on sub-alphabets brought together under wider subject headings.

Keesing's does the task it undertook very well; but we now turn to *Facts on File* for such help. This is a New York publication which first appeared in 1940. Its scope and purpose are much the same as those of *Keesing's;* but it is better adapted to American needs. A single alphabet is used in its index. Events are listed first by field and then by date of occurrence. It lacks the maps and charts of *Keesing's;* it lacks also the English service's quotations from source material, the detailed coverage of war events, and the pithy summaries; but it reaches us regularly. Although *Keesing's* has continued to appear, without stint in quality or in exhaustiveness, there have been delays in its arrival so that we have had to turn to the second service.

The year 1940 also saw the first publication of *Current Biography* and *Current Biographical Reference Service.* Through these two, information about people in the limelight is made quickly available. In the *Current Biographical Service,* which the Bates Hall Reference Department uses, is to be found not only a digest and key to biographical sketches in such diverse sources as Burke's *Peerage,* the New York *Times,* and the *Saturday Review of Literature,* but information culled first hand by the staff of the A. N. Marquis Company.

At the same time we have been equally fortunate in other directions. For instance, the large Catholic population in Boston makes reference tools on Catholic topics all the more welcome. The *Dictionary of the Popes from Peter to Pius XII,* compiled by Donald Attwater in 1939; the *Dictionary of the American Hierarchy* by the Reverend Joseph B. Code, published in 1940; and *A Guide to the Encyclicals of the Roman Pontiffs,* compiled by Sister M. Claudia Carlen and published in 1939, are three books that have quickly proved their utility. *Early Catholic Americana . . . 1729–1830* by the Reverend Wilfred Parsons, S. J., may be expected to hold its place for a long time to come as the successor to the *Bibliographia Catholica Americana* compiled by Joseph Maria Finotti in 1872. With the appearance of *The Guide to Catholic Literature, 1888–1940,* completed in 1941, a reference tool of almost phenomenal value was made available.

Such titles as *Harper's Topical Concordance,* compiled by Charles R. Joy; the first volumes of an *Expository Dictionary of New Testament Words* by W. E. Vine; the four volumes of the *History of the Expansion of Christianity* by Kenneth Scott Latourette; the first three volumes of the new *Universal Jewish Encyclopedia;* and *The Bible of the World,* edited by Robert Ballou, all within the past few years, show that it is not only in the Catholic field that the Library has been enriched of late in religious reference books.

The newly received *Standard Catalog for Public Libraries* tends to overshadow other recent general bibliographies. This volume brings together under one cover the material of the 1934 edition and its annual supplements. With out-of-date and out-of-print material eliminated, with new titles added through the first half of 1940, and with some 23,000 analytical references to parts of books, the work will save both the staff and the public a great deal of time. Another 1940 Wilson publication, the *Catalogue of Reprints in Series* compiled by Robert M. Orton, will help potential buyers in saving their dollars and will locate books otherwise unavailable. It will soon become as essential as Bessie Graham's *Bookman's Manual.* The two R. R. Bowker publications, *Trade Prices Current of American First Editions, 1937–1940,* and the weekly *American Bookfinder,* were placed in the Bates Hall reference collection in 1940; both have been used with successful persistence by people whose interest is in disposing of, rather than acquiring, books. Raymond L. Grismer's *Reference Index to Twelve Thousand Spanish American Authors,* Ralph Steele Boggs's *Bibliography of Latin American Folklore,* and the current volumes of the *Handbook of Latin American Studies* are bibliographical aids very useful in keeping abreast of the developing interest in Latin American affairs.

The last three years have also seen the appearance of Theodore Besterman's two-volume *World Bibliography of Bibliographies,* published in 1939 and 1940, and the first three annual volumes of H. W. Wilson's *Bibliographical Index.* The former takes its place with Henri Stein's *Manuel de Bibliographie* and Julius Petzholdt's *Bibliotheca Bibliographica.* Besterman has studied his predecessors' efforts and tried to improve his own thereby. He lists his material in one alphabet according to subject, depending upon an index in the second alphabet to bring out author and title information. Unlike the *Bibliographical Index,* his work is limited to separately published volumes. The fact

that the *Bibliographical Index* does locate bibliographies in books and periodicals is its most valuable feature.

Turning to literature, any list of important new studies in English might well be headed by *The Growth of Literature* by H. Munro Chadwick and N. Kershaw Chadwick. These three volumes survey the ancient literatures of Europe, Russian oral literature, Yugoslav oral poetry, early Indian and Hebrew literature, and the oral literatures of the Tartars, the Polynesians, and some African peoples. The first appeared in 1932 and the last in 1940. E. A. Baker has completed his ten-volume history of the English novel; there have appeared such books as *The English Novel, 1740–1850* by Andrew Block, and the solid little study by James E. Tobin entitled *Eighteenth Century English Literature and its Cultural Backgrounds;* and a revised edition of Manly and Rickert's *Contemporary American Literature* was brought out last year under the title of *Contemporary American Authors* by Fred B. Millett. *Biography by Americans, 1658–1936,* a subject bibliography by Edward H. O'Neill, could be dwelt upon at length. The compact series of manuals edited by Bonamy Dobree and known as *Introductions to English Literature,* starting with W. L. Renwick and Harold Orton's *The Beginnings of English Literature to Skelton* and ending with Edwin Muir's *The Present Age from 1914,* would have been in themselves ample additions.

On the theater shelf the most important acquisitions have been Alfred Harbage's *Annals of the English Drama, 975–1700,* "an analytical record of all plays, extant or lost, chronologically arranged and indexed by authors, titles, dramatic companies, etc.," published in 1940; *The Theatre Handbook and Digest of Plays,* edited by Bernard Sobel with a preface by George Freedley; and the full *History of the Theatre* by George Freedley and John A. Reeves.

But all these outstanding events have been overshadowed by the appearance of the four-volume *Cambridge Bibliography of English Literature,* edited by F. W. Bateson, which must be accorded indisputable place as capstone and keystone of any list of important new reference books in its field for a long time to come. Some difficulties in using the set may arise from its practice in entering anonymous works or questioned authors; the coöperating scholars have apparently not been completely consistent on the deadline of works to be included; and the pattern of subjects adopted by the editors may not satisfy all students. Nevertheless, the *Cambridge Bibliography* set out "to record, as far as possible in chronological order, the authors, titles, and editions, with relevant critical matter, of all the writings in book form . . . that can still be said to possess some literary interest, by natives of what is now the British Empire, up to the year 1900." Some parts were completed as early as 1935. At least one hundred and fifty collaborators have worked on the project. Whatever shortcomings may be found in it, it still remains a masterly work.

Nearly seven hundred new books have been purchased for Bates Hall since January 1939. Every field has been affected to some extent. In a collection of some ten thousand titles, this may seem like an insignificant change. But the titles singled out here show definitely that the last few years have been very fruitful in valuable reference works in English.

John M. Carroll

Histories and Genealogies

THE History Department is a busy enclosure at the north end of Bates Hall. On one side are general reference books and national history, with a liberal sprinkling of travel and guide books. Next, there is plenty of heraldry to supply the constant demand for coats-of-arms; also an index to another hundred or two volumes not on the open shelves. Some collective works on genealogy and a special catalogue of approximately five thousand family histories form a nucleus which is in constant use. Together with this is as much local history of New England as the remaining shelves will hold, besides temporary catalogues of all the library's volumes in those fields.

The fast growing permanent catalogue of all books on these subjects, whether on open shelves or in the stacks, now has over 107,000 cards and is likely to pass the 150,000 mark in the next few months if the W. P. A. catalogue project continues at its present rate.

Who uses these volumes? College students, high school seniors, scholars and the "general public" who are curious about anything from China to Chile, from Ancient Egypt to the present ownership of the Dodecanese Islands. Then there are the genealogists — professional and amateur — who delve more or less deeply into family histories, town records, wills and deeds, Massachusetts vital statistics, and English parish records. Many of these readers are interested in establishing their eligibility for membership in the D. A. R., and are looking up the names of ancestors who fought in the American Revolution. Such inquiries, too, come by mail as well as in person. No record of work done here, moreover, would be complete without mention of the puzzle contestants, for whom we can only indicate the probable source of information, lest we find ourselves competing in the contest.

The war, which has so markedly affected many other departments, has had fewer repercussions here, because by the time its events have become history the majority of the public are looking for material on still more recent developments. When the time comes for an evaluation of underlying causes and deeper consideration, people will turn more to the History Department.

Laura R. Gibbs

Resources in Law and Economics

THE Statistical Department, founded by a gift to the Library of the collections of the American Statistical Association, whence the name is derived, is the place where statistical, economic, business, documentary and legislative refererence material may be obtained. It is a department of contrasts. Here may be seen a sample of what the Library offers to the people of Boston: the old and the new, a blending of historic documents where history was painstakingly set down and the daily financial and business services where history, which is what we read in the papers nowadays, is interpreted and evaluated.

Outstanding is the collection of British Parliamentary documents, known to research workers the country over: House of Lords Journals, from 1509 to date; House of Commons Journals, from 1547 to date; Reports of Committees of the House of Commons, from 1715 to 1802; and probably the most complete set of House of Commons Sessional Papers and Reports in the United States, from 1807 to date. Other Parliamentary documents are the histories and registers of both Houses of Parliament, the various Rolls of Parliament starting with the Rotuli Parliamentorum, 1278–1503; Parliamentary Writs, House of Lords Debates and House of Commons Debates, both complete from the earliest times to the present.

The field of early statutory law is represented by the Statutes at Large from Magna Charta to the Union, 1763–1800, Statutes of the Kingdom, and Statutes of the Realm. Most interesting to research students are the different series of Calendars of State Papers: Foreign, Domestic, Spanish, Roman, Venetian, Irish, Henry VIII, America and West Indies, East Indies, and many more. Other items of interest are early laws and Parliamentary documents for Ireland, Scotland, and Wales. Among these documents are the Kingdom of Ireland Journals of the House of Lords, 1634–1786, and Journals of the House of Commons, 1613–1780.

Returning to our own country, the Library is especially rich in early Congressional papers, having the Journals of the Continental Congress, the Journals of the House and Senate, including those of the first fourteen Congresses, and the thousands of volumes of the House and Senate Reports and Documents. The debates of Congress, since 1873 reported in the Congressional Record, used to be reported in the Annals of Congress, from the first Congress in 1789 to 1824; in the Register of Debates, 1824–1837; and in the Congressional Globe, 1833–1873. The American State Papers, 38 volumes, comprise reprints of the most important early legislative and executive documents of the United States, printed from manuscripts in the archives. The destruction of the Capitol in 1814, which destroyed the documentary reserves, made this printing necessary.

But the Statistical Department has also kept abreast of the times. As the Copley Square district has been transformed from a section of wealthy residences and conservative retail stores into a business and insurance district, so this department has changed. Many people have learned that they may find here the financial and business services which they require. Standard & Poor, Moody, Investograph, Babson, Brookmire, American Institute of Finance, National Stock & Bond Summary, Standard Advertising Register, Standard Rate and Data Service, and Best's Insurance Reports are among the services in most constant use. For those interested in taxation and corporations there are the Prentice-Hall Tax Services, Alexander Tax Service, Commerce Clearing House Massachusetts Tax Service, and Parker's Corporation Manual. For business men watching the trend of events the Whaley-Eaton Letter, Kiplinger Washington Letter, Gibson Service, and Reports to the Business Executive have proved especially helpful.

The department has also kept up with the rapidly changing picture in the field of labor and labor relations. In addition to a large collection of books on

the various aspects of labor and trade unionism, there are available the following services: Wage and Hour Service, Labor Relations Reporter, National Association of Manufacturers Labor Relations Bulletin, Labor Law Service, and Unemployment Insurance Service. Files are available of the Monthly Labor Review, American Labor Legislation Review, International Labor Review, American Federationist, Labor Leader and C. I. O. News.

There is a special demand among readers at present for information on Latin America and national defense. For the former, the department has several economic and commercial magazines relating to Latin America, such as *Pan American News, Colombia, Brazilian Business,* and others. There are also the publications of the Pan American Union, Bureau of Foreign & Domestic Commerce, State Department, and Tariff Commission. The publications of the Tariff Commission on *Trade of Latin America with the World and with the United States, Commercial Policies and Trade Relations of Individual Latin American Countries,* and *Selected Latin American Export Commodities* are very frequently consulted.

The subject of national defense interests two classes in the main. For men expecting to enter the various branches of the service there are the Selective Service Regulations, the Army and Navy Regulations, Mobilization Regulations, Training Regulations, and service manuals. Those seeking to do business with the government are also greatly interested in national defense. For this group there is the War Law Service; the *Government Advertiser* and *Federal Purchasing Record,* both listing bids and contracts awarded; the publication entitled *Contracting and Purchasing Offices of the United States Government;* the laws most recently passed by Congress, and the Rules and Regulations of the National Defense Council.

The many angles of national defense as shown by defense housing, defense financing, labor in national defense, cost of living, government spending, inflation, and the effect of war on United States trade cannot be treated at length in a short article; but there are available here books, periodicals, and services on all these subjects.

Elizabeth G. Barry

The Kirstein Business Branch and National Defense

THE materials and methods of a special department such as the Business Branch make it specially well fitted to be useful to industry in these critical times. The questions are still on production and consumption in a large sense, and we answer them by using much the same sources as before. The difference is that production must be stepped up to an unprecedented speed, and all eyes turn to the government as the number one consumer. Sources of information, too, are adapting themselves to the needs of the day.

The Library could not be alive to what is taking place in the world of business, without consciously applying this change in emphasis to its preparation for meeting demands as they come in. For instance, recent information in government reports and releases which affects government buying and

other phases of national defense has been segregated on the shelves so that it can be quickly consulted.

The purpose of this Branch has always been to give current business information and to collect all possible material on these subjects, yet to keep it limited strictly to that purpose. A large percentage of material is therefore too new to have been published in books. It is rather in the form of services, periodicals, pamphlets, clippings and selected government reports and releases. A wealth of pamphlets has been produced by the nature of the times. Series of them are published by organizations like the Public Affairs Committee, by Forums of the Air, etc.

Such a library makes a special effort to make this material as speedily and readily available as possible. Departments at the Central Library coöperate by sending on the new books with the minimum of delay. We send direct for pamphlets, and services and periodicals come direct from the publishers. Books are allowed to circulate before they are catalogued. The shelves are all open to patrons. Special indexes are compiled.

Putting patrons in touch with persons, firms, and organizations with which they wish to do business is always one of the Library's chief services. We do this through directories of every sort. These are necessarily kept up to date as far as possible. Right now it is highly important that the *Government Manual* be kept corrected to date. This gives all government officials, including the National Defense Agencies. When we have need of a type of directory which is not in print, we sometimes compile one. In connection with national defense inquiries we found that we needed addresses, officials, and statements of purposes of the large number of peace, propaganda, and pressure groups which have sprung up. We could find no such directory at all complete, so we made a list. Much of this information was obtained from the World Peace Foundation, but we added and are still adding many organizations from other sources.

There are many problems on which nothing in print seems to throw much light. For these we must know to what authority — be it individual, association, or government department — to direct the inquirer. For instance, such an inquirer was sent this morning to the local Coördinator of Defense.

There are three chief aspects of our national defense — military, economic, and psychological and moral.

1. *Military.* On the military aspect, since it is distinctly technical, the Business Branch does not pretend to have material. But it answers such questions as the location of arsenals and army camps, information about army and navy officers, the cost of living at the new base in Bermuda, the possibility of the defense of South America, etc.

2. *Economic.* Neither does it pretend to have information on the technical and engineering side of industry. We have, of course, had many requests for books on machine shop practice recently, and have referred them to the Technology Department at the Central Library.

The Branch has an excellent and constantly increasing file of material on vocational education. Following the present trend, these are currently dealing with trades rather than professions. This Branch having been opened

at the beginning of the "threadbare thirties," we discovered a great need for books to help young people find jobs and especially jobs which they could hope to keep and grow in. So we are quite strong in this type of information. More recently, we are being asked about tests for technical aptitude. These occupational tests are a very pertinent part of our information on personnel management.

The greater number of the questions on national defense naturally have to do with government contracts. Some firms keep track of contracts offered in order to bid; smaller firms wish to know the awards made, so that they may have part of the business "farmed out" to them; and individuals also watch awards as prospects for jobs. Firms in one kind of business see chances to sell supplies to others who have received contracts, and so the circle of increased business and increased jobs widens. If only we could defend democracy by constructive rather than destructive products! The Branch has a list of sixteen different sources which regularly give information on these government contracts. Three of these are United States government departments, four are services (the *Federal Purchasing Record* is entirely on that subject), and the rest are periodicals (the *Government Advertiser* deals with this subject alone).

Another source very helpful to the public is our collection of laws which have regulated American procedure in this war since the original "neutrality law" was passed. We receive the laws passed by Congress in "slip" form and keep them indexed so as to be readily available. We have one excellent "war law service." The rules and regulations of the National Defense Council are printed in the *Federal Register*. There are various compilations of laws, such as the conscription laws. The Bureau of National Affairs has published a useful handbook codifying the various laws dealing with government purchases under the title *Doing Business under the Defense Program*.

Labor's part in defense touches many people and hence brings many questions and much material to answer them. There are numerous questions on strikes in defense industries, and such questions as how wage rates in the navy compare with those in the last war. Besides the usual sources of information, our "Labor Relations" service has a national defense section, and the National Industrial Conference Board and the American Management Association have reports on these new problems in the relations between employee and management. There have been as many as ten borrowers at a time on the waiting list for F. J. Roethlisberger's *Management and the Worker*.

The matter of financing defense, through taxes and through the sale of bonds, will affect an ever-widening circle of citizens. The issues of taxation and investment are always of primary importance in a business library. Our services are specially useful in giving this information.

Housing has taken on a new angle, and the Twentieth Century Fund has met it with a report on *Housing for Defense*. We have had questions on whether pre-fabricated houses were practical for this purpose, also on plans for increased space in factories to meet increased demands, and even how to camouflage factories and place the vital machinery so as to protect it from bombs.

The Research Institute of America has published reports on strategic materials and on essential industries. Other subjects in which there is a stimulated interest because of the National Defense program are: the cost of living, price control, the danger of inflation, women's part in industry, transportation, industrial health, and industrial research.

3. Psychological, social and moral. Though military and economic and industrial defense are vital, it has been proved since September 1939 that the success of a defense program in democracies depends even more on the spirit of their citizenry. They must so value their freedom under the democratic way of life that they are united in being willing to accept all responsibility and make any sacrifice. They must be alert, too, to guard the social gains which make this way of life so worth while, giving a chance for further gains.

For a vast number of Americans the public library is the most important source of information on current issues; hence its responsibility to help maintain the morale of the people in such a time as this. The Business Branch serves above a thousand from a very influential class of our citizens every day. Shall we merely aid them to obtain for themselves a larger share of the national income, which under an economy of scarcity does not furnish decent living conditions for all? They need not only to prize their freedom of enterprise under democracy but to understand and be prepared to remedy its shortcomings.

There has been a perfect flood of books on democracy since it has been so savagely challenged. We have bought many by well-known writers, such as Ordway Tead's *New Adventures in Democracy* and Thomas Mann's *Coming Victory of Democracy*. Only an intelligent understanding of the nature of propaganda makes possible the forming of sound opinions, even in a land where speech and press are free. The Branch subscribes to the publications of the Institute for Propaganda Analysis and has purchased books on the dangers of dishonest propaganda. The spirit of tolerance, understanding, and good will is of the essence of democracy, not only among the varied groups — racial, religious, and political — within our own country, but toward our neighbors. Moreover, our national defense has become a problem of hemisphere defense. The Library had a window exhibit on the occasion of Pan-American Week, featuring pictures and literature about our Latin American neighbors.

Finally, an exceedingly important task for a public library is to awaken an intelligent interest in what is to come after this war. It is generally accepted that if the peace of twenty-five years ago had not been so terribly bungled, the world would not now be going through this dreadful period of barbarism, death, and destruction. Our Branch has believed it important to obtain as many authoritative books and pamphlets as possible which seemed conducive to sane thinking on this vital question. We had an exhibit of reading matter in the display window recently under the caption "In time of war, prepare for peace."

Mary W. Dietrichson

New Books in Technology

THE Science and Technology Department covers the fields of engineering, applied science, the technology of manufactures, and more recent books on physics and chemistry. It has a large collection of periodicals, in long and mostly full sets, many handbooks, monographs, and reference sources, and a complete file of American and British patents, kept in the Patent Room.

Problems of national defense have greatly increased the use of the department, since present-day military preparations are so largely technological. Ship-yards, military camps, technical schools and colleges, and large industrial plants around Boston look to the Library for up-to-the-minute information to aid in training personnel and speeding up production.

The American Library Association has prepared two bibliographies of modern, practical books in shipbuilding, military engineering, aeronautics, machine-shop practice and management. The first list — *Engineering Defense Training,* by Harrison Craver and Harrison Von Urff, of the Engineering Societies Library of New York — was compiled especially for the professional engineer, research worker, and instructor in the government's program of supplementary training for graduate engineers. The second — *Industrial Training for National Defense,* by Charles Mohrhardt — describes simply-written textbooks and manuals for the apprentice and mechanic. The department has copies of most of the books recommended in these lists.

Books on machines and operations in shop-work lead in defense interest, and the Library has the newest titles on blueprint reading, welding, metal work and machine-shop practice. F. D. Jones's *Machine-shop Training Course* is designed for both instructor and mechanic, and among the most used of the mechanical books are those issued by machine-tool companies, such as the Warner and Swasey Company's *Turret Lathe Operators' Manual,* the *Starrett Book for Machinists' Apprentices,* and Brown and Sharpe Manufacturing Company's *Handbook for Machinists.*

Very little had been written on shipbuilding since the World War until the defense program began. A few new books have now been published, such as G. W. Hovgaard's *Structural Design of Warships,* Manning and Schumaker's *Principles of Warship Construction,* the U. S. Naval Institute's *Naval Machinery,* and the tremendously popular *Modern Ship-fitters' Handbook* by W. E. Swanson.

The Library has a representative collection on all aspects of the extensive field of aeronautics. The outstanding guide to the world's aeroplanes, engines, statistics, and equipment is *Aerosphere,* soon to appear in a new edition. J. W. Wood's *Airports* is a comprehensive and finely illustrated treatise, especially for the architect, airport manager, and manufacturer. C. H. Needham's *Aircraft Design,* J. Liston's *Aircraft Engine Design,* and G. F. Titterton's *Aircraft Materials and Processes* are recent books for the designer and engineer, while *The Aviation Mechanic* by C. Norcross, *Lockheed Aircraft Apprenticeship Program,* and D. J. Brimm's *Aircraft Maintenance* are primarily for the ground-crew mechanic. *Sky Roads* by E. K. Gann, *Flight Training for the Army and Navy* by B. Leyson, *Practical Flying in War and Peace* by A. E. Munday, and J. Lederer's *Safety in the Operation of Air Transportation* are helpful to the student and flyer.

Horizons Unlimited by S. P. Johnston, who is both engineer and editor, is one of the best-written and most complete books on the history of aviation.

The National Fire Protection's *Fire Defense* and *Civilian Defense,* published by the U. S. Advisory Committee on Fire Defense, discuss methods for the protection of life and property in the event of war in the air over America. *Fire from the Air* by J. Zanetti is a small, non-technical description of the incendiary bomb, while H. M. Hyde and G. F. Nuttell, in their *Air Defense and the Civil Population* tell of England's air raid precautions and first-aid services.

The Federal Civil Service has also greatly extended its field of operations under the defense program, and the Science and Technology Department serves readers who are studying for examinations in such varied positions as engineering aid, explosives engineer, aviation mechanic, radio operator, lens grinder, artistic lithographer, and inspector of hats. The Pergande Publishing Company, and Cord, Publishers have issued a number of intelligence tests and question-and-answer aids to supplement textbook study.

The field of science and technology undergoes constant change. Its developments are usually far ahead of the printed book, and the technical reader must depend largely upon magazines for the latest information and trade news. Periodicals recently added to the library include *American Aviation,* which began in 1937, the *U. S. Civil Aeronautics Journal* from Volume 1, 1940, and the *Journal of the Aeronautical Sciences* from Volume 8, 1940, published by the Institute of the Aeronautical Sciences, which also maintains the Aeronautical Archives, a comprehensive free lending library in the RCA Building in New York. *Machine Design* is available from volume 13, 1941, and the *Explosives Engineer* from volume 19, 1941. *FM* is a new magazine for radio's latest development — frequency modulation.

The Library must still carry on its normal service, while meeting defense needs, and the Science and Technology Department also buys vocational books, such as R. G. Grady's *Chemist at Work* and general textbooks for the elementary student. There are new books on photography, handicrafts, and manual training for the hobbyist; books for the home-owner, such as L. J. Peet's *Household Equipment,* A. F. Collins's *Simplified Household Mechanics,* or Willis Carrier's *Modern Air Conditioning, Heating, and Ventilating; The Boat-owner's Sheet Anchor* by C. D. Lane for the pleasure boatman; and popular, non-technical books on pure and applied science for the general reader, such as C. C. Furnas's *Storehouse of Civilization,* and Christy Borth's *Pioneers of Plenty,* which tells of "chemurgy," the use of farm products in all sorts of chemical applications.

The department is rich in early scientific books, and in background literature to the history of technical processes and developments. There are also a number of new books of interest for technical history and biography, such as G. Hartman's *Machines and the Men who Made the World of Industry; Men, Steam, and the Driven Wheel* by E. Yeoman; Roger Burlingame's *Whittling Boy — the Story of Eli Whitney;* F. B. Morse's *Cavalcade of the Rails;* and *Fares Please — from Horsecars to Streamliners* by J. A. Miller.

Loraine A. Sullivan

Periodicals and the War

THE popularity of the periodical with Library readers has risen in the last few months, owing to the difficult position in which the country finds itself today. The desire for last-minute information as to the draft, refugees, the sale of American airplanes to belligerents, as well as the conditions under which relatives and friends are living abroad, has resulted in increased interest in the press — both periodical and newspaper — which alone is able to keep up with the rapidly changing events of the day and the emotions and opinions of the public.

The domestic publications share this new popularity with the foreign, especially the English. A new class of readers is following the foreign magazines, indicative of American concern about European affairs and an eagerness to know from first hand what is going on in these war-torn countries and what is expected of the people here. The idea is often expressed that it is preferable to read English, German, or Italian opinion as reported by English, German, or Italian writers on the scene, rather than as quoted by American press and colored by the political views of American journalists. This view is common among foreign-born readers, who have increased in numbers and avidly follow the newspapers of their native lands, and among thinking Americans who want to get behind the news.

A study of the questions asked at the desk in the Periodical Room for the last six months reflects the rapid transition from interests and issues common in peace time — such as "Should Married Women Work?" and "Public Housing" — to wartime topics like "Women in War Industries," "Prisoners of War," "National Defense," and "Isolation." To be sure, the women's clubs are still reviewing books, the business man is pursuing information on advertising or salesmanship, and the housewife is searching for new recipes; but school children are making notebooks on Iraq and Tobruk, unfamiliar places a few months ago. The men of draft age want to know how many teeth are required in a draftee, and the enlisted man is eager to see a picture of the battleship *West Virginia,* on which he is soon to be stationed. The jobless are enquiring about defense employment, the liberal is keen about censorship and civil liberties, and the women ask about Camp Edwards or Camp Devens, where no doubt a son or fiancé is stationed.

It is of interest to note the new trends of debating societies, round tables, and forums. Whereas a year ago high schools and colleges were arguing about "Capital Punishment," "Restriction of Immigration," "Old Age Pensions," "The Classics Essential to Education," "Increasing Federal Power" — mainly questions national or cultural in character — today these matters have been set aside or have developed a different angle, and fresh subjects, directly resulting from the war, form the topics of the day. Most often requested is material on "Aid to Britain," "Shall America Enter the War?" or "Convoying of Ships to England." As to the new phases of old topics, two marked examples are to be found, one in the field of strikes, which is now worded "Should the Right to Strike Be Permitted in Defense Industries?" and the perennial immigration debate, which is now associated with refugees rather than with a

particular nationality or class as in the past. The round table and forum, common forms of discussion among adults, are debating "Can Democracy Be Saved?" "War is a Benefit to Society," and "Food Should Be Sent to the Starving Peoples of Europe."

Of the subject demands of patrons of the Library using the Periodical Room more than fifty per cent are in some way connected with war and its effects on readers' lives, their country, and the world. They reflect the nervous state of the public mind, with little inquiry as yet into the peace which will follow.

Just as the transition is noticeable in subject interests, so it is in the types of periodicals requested. Whereas in happier times in this part of the year, with the vacation season approaching, the files of *Mexican Life* and the *National Geographic* were read to plan a summer trip, today the *National Geographic* is used for an article on Samoa, where may be found a small U. S. naval base. Interest has been revived in the countries to the south of us, and the *Pan American Bulletin* and *Inter-American Quarterly* are requested for current news. Many readers are brushing up their Spanish and asking for magazines in that language. Military and naval publications — the *Infantry Journal, Army and Navy Journal, U. S. Naval Institute Proceedings* — to name only a few — are studied by newspaper men and draftees, while before they were read mainly by people in the service. A new group of periodicals has appeared indicative of the change, including *Defense Papers* and *Defense Digests,* published by the American Association for Adult Education as guides for public discussion. A considerable group is made up of publications by organizations of European countries, originating in New York and Washington, such as *Facts in Review* from the German Library of Information, *News Flashes from Czechoslovakia under Nazi Domination,* the organ of the Czechoslovak National Council of America, and *News of Norway* issued by the Royal Norwegian Government's Press Representative in the United States. In these each country presents its case, problems, and needs.

People making history today inspire many requests by library readers, one class being the heads of governments. Mr. Churchill is the man of the hour. Demands for biographical material about the English Prime Minister far outnumber those for any other person. Details of his life have become very familiar, even to the fact that he designs his own hats in peace time and war time alike. Quisling of Norway and Lord Haw Haw of Germany (until he was recently identified) were second to Mr. Churchill in popularity with the public. Army, navy, and air officers come in for much attention, as for instance Weygand, Lindbergh, Goering, and Badoglio; and the whereabouts of Daladier and Schuschnigg are a question of interest to many.

It is unfortunate that at this time the foreign mails are so uncertain, for months elapsed at the beginning of the war when no mail was received from Europe, and 1941 finds the mails still unreliable. The effect of the war on European shipments is an important matter to large American libraries which maintain files of current publications for daily use and preserve foreign periodicals for posterity. The progress of Germany across Europe can be traced by the stoppage of magazines: Norway and Sweden first, Belgium and Hol-

land in April 1940, France in May 1940. Italy has not been heard from since the second week in June 1940, and files of Russian publications are very broken. The Scandinavian periodicals were among the first to reappear, and by now the files are pretty much up to date. The famous *Illustration,* the only French publication so far received, has arrived for the latter part of 1940, leaving a gap from May to July of that year; but no 1941 issues are on hand. Italian readers are disappointed that no copies of *Illustrazione Italiana* or *Vie d'Italia* are available. This picture periodical and story magazine are two of the most popular Italian titles subscribed for by the Library. Strange as it may seem, the German press is better represented than that of any other Continental country. Many 1941 issues have been received but in the case of the *Illustrirte Zeitung* (the *Life* of Germany) only one 1941 issue is available.

The English magazines have been arriving much as in the past, save for occasional lapses when a reported sinking in the Atlantic entailed a reshipment of lost issues, or when there were delays in sailings from English ports. British periodicals are the only complete files among the many European titles for which subscriptions are placed.

Elizabeth B. Wright

The Open Shelf Department Reorganizes

ON July 1, 1940, the Open Shelf Department entered upon a complete reorganization program. Previous to this time the department had had no permanent collection of its own. Its primary function, at least from the reader's viewpoint, might perhaps be said to have been the circulation from open shelves of the newest titles of general non-fiction and fiction. Older titles supplemented the new book collections. All the books were borrowed from the Issue Department and they were returned to the stacks when they ceased to be widely read.

The Open Shelf Department is now developing its own collection. In selecting titles we constantly keep in mind the "general reader," that is, the person who is interested in different fields of reading, as well as the expert who wishes to read in some field other than his own. The specialist in any subject obtains his books from the department which specializes in his line of work. Particular non-fiction titles are chosen either because they are of permanent value and should be in any comprehensive general collection, or because they are so-called "best sellers" which may not necessarily be replaced when they wear out. The number of copies ordered is determined by the value of the book and by popular demand. Copies of practically all the new fiction titles added to the Library for circulation purposes are bought for the Open Shelf Department. In addition to new titles, we hope to have in the Open Shelf Department a well-rounded collection of fourteen-day fiction and selected general books in each of the various fields of biography, history, travel, literature, fine arts, useful arts, pure science, the social sciences, religion, and philosophy.

One of the most difficult problems in the Open Shelf Department is the

classification and cataloguing of the books. Five different classifications have been represented in the non-fiction room. This has meant that a borrower sometimes had to look in as many as five places before he found all our books on a given subject. However, we are gradually working toward the time when all non-fiction books dealing with a certain subject will be located in one section of shelving under one classification system. After consideration it was decided that the Dewey Classification was the most suitable, as it is easier to understand than the more complicated Library of Congress scheme. Consequently all Open Shelf books are now given permanent Dewey numbers before they are placed on the shelves. Formerly all Open Shelf books were listed in the main Bates Hall catalogue and only brief author and title entries were in the departmental catalogue. Because of the differing systems, Open Shelf books are no longer listed in the main catalogue. However, we now receive complete author, title, and subject cards for all our books.

During 1940, the Open Shelf Department circulated 150,565 books of fiction and 57,929 books of non-fiction, making a total circulation of 208,494 books. Since the collection of about 12,000 volumes is exceedingly small for so large a circulation, it is only by the prompt return of books that satisfactory service can be achieved. The Open Shelf Department has but three small, crowded rooms in which to carry on its great body of work. There is shelving for less than 6,000 books, which means that unless half the books in the collection were in circulation at one time it would be impossible to handle even 12,000 volumes. At certain periods during the year the shelves seem almost empty, signifying that a large percentage of the books never remain on the shelves overnight. Thus a person may come to the department several times a week and yet not find the book he desires on the shelf.

In order that borrowers may be assured of obtaining a particular title, the Open Shelf Department recently started a reserve system which is rapidly growing. We began in a small way by reserving seven-day fiction, but in response to many requests we now have a similar service in the non-fiction field. Reservations may be made in the Open Shelf Department for any circulating book in the Library system. We make every effort to supply the book; if the book is not on our shelves, we borrow it from some other department. Although a reader may be obliged to wait many weeks for a popular work, the usual time of waiting is not long. Since the first of the year we have sent out over a thousand post cards notifying readers that their "reserves" are ready for them.

From time to time we borrow special collections on various subjects from other departments to supplement our own resources. For example, at present we have a group of volumes on music and musicians. During Better Homes Week we featured books on homemaking. Religious books were obtained for the Lenten season, and following Easter we had a collection of gardening books.

Whatever one's reading interest may be, the Open Shelf Department has books. The homemaker will find books on the care of children, on the making of slip covers or curtains, or on the preparation of meals. The amateur gardener will discover how to raise prize roses. The amateur craftsman will find

books to help him in his hobby of pottery making, metal work, weaving, and so on. The ambitious person who was not able to complete a high school or college education will find books to help him in his home study. The poetry lover may have the work of his favorite poets. Those who wish to spend an evening traveling by book route will find exciting tales of the United States or foreign lands. There are books on art and music appreciation, on nature study and sports, on religion, and on current problems. If, on the other hand, one wishes to spend an evening with an exciting story, there is a large fiction collection from which to make a choice.

Muriel E. Cann

The Varied Field of the Fine Arts

BECAUSE readers frequently express surprise at the richness and variety of the material assembled in the Fine Arts Department and the types of service offered to them, we sometimes wonder if these things which seem mere routine to the staff are really familiar to the public. Perhaps we should proclaim the facts for their benefit.

The West Gallery, for instance. Art teachers and students have known for a long time that if they turn right at the end of the Fine Arts Reading Room they reach the West Gallery, open from nine until six, and that there drawing boards, T squares, paints and crayons are in order; the light is good, and the space ample for painting and sketching. Even modelling has gone on there, and whole classes meet to use the books and pictures reserved for them. Instructors may notify the staff in advance by letter or telephone, so that material on the required subject may be ready when they arrive. Teachers who wish to have their classes given talks on the use of the department and the scope of its collections may make arrangements at the beginning of the school year, so that students may go about their assignments intelligently and get the most profit from their visits to the Library. Individuals who need to copy from non-circulating books with fine plates may bring their paints and spend the day if they wish. Naturally, the most beautiful of the books, with color plates or engravings produced at great expense, may not be taken home; but these are the very books which will richly repay leisurely examination in the building.

Thousands of pictures — photographs, halftones, and color prints — mounted on cardboard 11 x 14 inches, or on oversize mounts 14 x 22, may be borrowed for a period of two weeks. Innumerable subjects are represented in reproductions of art works of every kind from paintings to furniture, and a vast group of views from all over the world, industries, portraits, historical and literary scenes, animals, flowers, transportation, anything that might be needed in visual education or by artists in their work.

Then there is the clipping file with thousands of pictures conveniently classified and stored in folders for quick reference. Those who prefer may help themselves and thus become acquainted with the material available to them. This file has been especially popular with commercial artists, whose picture

needs range from Uncle Sams to mosquitoes for assignments varying from defense to insecticide. Greeting card designers find especially helpful suggestions in the many subdivisions of the Christmas theme: folders of Santa Clauses; Christmas waits, medieval to New York; reindeer, old-fashioned or streamlined; angels, traditional or sportive; holly and mistletoe; candles and Yule logs; shoppers and snowmen. A suggestion of the subjects represented could be conveyed merely by listing "everything that begins with an 'M'" — such as machinery, magicians, maps, markets, masks, May Day, mermaids, mob scenes, monkeys, musicians.

The lantern slide collection numbers some 22,000 slides, including views, reproductions of paintings and sculpture of all schools, fine groups illustrative of history — among them the unusual *Pageant of America* set of 1,000 slides tracing American history and culture from the earliest discoveries through the World War — and other topics as in the picture collection. Lecturers on art, ministers, teachers, and students make regular use of this service, choosing their own slides. Loans are for a period of one week, and the Library provides carrying cases. In contrast to other library material, available only to Boston residents, the lantern slides are regularly lent to non-resident lecturers who present proper identification.

About a hundred periodicals are subscribed to by the department — news magazines such as the *Art Digest,* the *Museum News, Pictures on Exhibit,* and the bulletins of professional interest like the *American Builder,* the *Architect & Building News,* the *Architectural Forum,* the *Architectural Record,* the *Architectural Review,* the *Builder,* and *Pencil Points,* with the related planning and housing publications *Housing News Letter, Planning and Civic Comment,* and *Planning Broadcasts.* Of particular interest to home owners are such magazines as the *American Home, Arts and Decoration* combined with the *Spur, Better Homes and Gardens, House and Garden,* and *House Beautiful.* Collectors enjoy the *American Collector,* the *Connoisseur,* and the magazine *Antiques;* teachers in public schools find *Design* and *School Arts* full of suggestions; camera fans and professionals are well served by nine popular technical publications, and artists interested in new techniques, the shop-talk of professionals, examples of successful commercial work, and scientific discussions on art materials can make good use of *American Artist, Art and Industry, Gebrauchsgraphik,* and *Technical Studies in the Field of the Fine Arts.* Lovers of prints, and dealers as well, are remembered with *Print* and the *Print Collector's Quarterly,* and various other special interests are represented by such magazines as the *Advertiser, Bernat's Handicrafter, Fashion Digest, Liturgical Arts,* the *Monumental News-Review,* the *Rushlight* and the *Weaver.* Scholarly research in various fields is recorded in *Antiquity, Art in America,* the *Art Bulletin,* the *Art Quarterly,* the *Burlington Magazine,* and *Metropolitan Museum Studies.* The general reader, interested both in art news and in authoritative articles on trends and individuals, will find the *Magazine of Art, Parnassus,* and the *Studio* to his taste.

We also keep on hand the names of stores at which these magazines may be purchased, so that the Library may be used as a preliminary to shopping by those who want to subscribe to magazines but wish first to examine several copies. Back numbers are bound and provide a rich body of literature fre-

quently unobtainable in other form. Through the *Art Index,* published since 1939, and other special indexes this mass of information takes its place beside regular book sources. Artists will see that notices of competitions as well as detailed information on where to show their work are published regularly; and from the spectator angle notices of art exhibitions throughout the country are of general news interest and of practical use to anyone planning trips to other cities.

A complete file of the catalogues of local art schools is available for use in the department. For those interested in specific subjects, instead of specific schools, the catalogues have been carefully indexed so that we can readily produce data on courses in fashion design, jewelry, manuscript illumination, modelling, or stained glass, for instance; if evening courses are required, these, too, have been indexed, so that there need be no tiresome examination of useless catalogues. The Library attempts to secure catalogues from the various summer art schools in New England, and if a reader has first chosen the place for his vacation we can tell him what classes will be held in the vicinity.

The department maintains an extensive file of catalogues from picture publishers and dealers, by means of which anyone wishing to buy a fine color print for framing, or reasonably priced study prints, may find the address of a dealer and the cost. Frequently the very picture desired is in the Library's own collection, so that it may be examined at leisure and the order sent with more assurance of satisfaction. A *Guide to Boston Art Galleries,* containing useful information for both out-of-town visitors and residents, will shortly be published and may be had upon request. Announcements of current exhibits are posted on the bulletin board.

For those engaged in serious research or creative work the department offers a stimulating collection of folio volumes lavishly illustrated. Even the briefest mention of a few recent acquisitions will indicate the wealth of such publications in the Library. There is, for instance, that amazing compendium of text and illustration *A Survey of Persian Art from Prehistoric Times to the Present,* edited by Arthur Upham Pope, and published by the American Institute of Iranian Art and Archaeology. With each subject discussed by an authority, it offers the first comprehensive treatment of the field; but its particular appeal is the astonishing abundance of illustrations — seven volumes with nearly fifteen hundred plates, many in color. Designers, particularly in textiles, may find in the hundred color plates of *La Toile Peinte de France. La Manufacture de Jouy, 1760–1845,* a luxuriance of imagination that is still vital and full of suggestion. *Noh Masks* by Toyoichiro Nogami, with notes in English, is supplemented by ninety fine photographs which convey well the characteristic intensity of the expressions. Six volumes, with color plates deceptively true to the originals, present the treasures of oriental pottery in the celebrated George Eumorfopoulos Collection in a de luxe *Catalogue of the Chinese, Corean and Persian Pottery and Porcelain* by R. L. Hobson. One of the fine early fashion magazines, Heideloff's *Gallery of Fashion* published in London from 1794 to 1802, displays in beautifully hand-colored engravings the dress of English women at a period when they were leaders of style.

Priscilla S. MacFadden

Musical Crescendo

THE announcement, a short time ago, of a grant of $30,000 to carry on an emergency project for filming music manuscripts in Great Britain awakened echoes of a similar undertaking in Boston some eighty years ago. One of the first proposals to increase the Library's musical resources was to secure copies of unpublished manuscripts in an important library in Berlin. The proposal was accepted and the results may still be seen in the series of twenty-eight volumes, copied by hand under the supervision of S. W. Dehn, one of the famous librarians of that day.

Although the invention of the microfilm has made possible the wide dissemination of copies of the autographs of great composers, copying is still a regular activity in the Music Department, where students, composers, and editors do such work day after day. At this very moment steps are being taken to have some of the unique volumes in the collection microfilmed, so that they can be made available in other large libraries.

Instead of tending to decrease the demands made on the Department, modern inventions have actually enlarged its usefulness. Owners of phonograph records come to get the words of the songs of their records. Radio listeners look up the actual music and take it home to follow as they hear it over the air. The association of the musical score with the performance reveals hidden details and is of immense value not only to the amateur but also to the professional musician.

About 25,000 volumes, or half of the total collection of the Music Department, are available for home use by registered card-holders, that is, residents of Boston or students in Boston schools and conservatories. Last year over 13,000 volumes were circulated, about one-tenth of which were distributed through the branch libraries, which have additional material as well. Some forty years ago the number of readers in the Brown Music Collection is recorded to have been 4,816. During 1940 the attendance was over 27,000. That the protection of valuable items has operated to the benefit of present-day students can easily be seen, when one realizes that if such material had been circulated freely during the past eighty years, most of it would have been worn out long ago. Apart from the utter impossibility of replacing much of it because it is out of print, the cost of new copies would have been prohibitive. Serious students can make their own copies, and institutions in other cities may have photostats or microfilms made, except in the case of copyright material.

The addition of music to the Library was quite an event. Public music libraries supported by the tax-payer had been unheard of. There had been private music libraries in Boston, of which that of the Harvard Musical Association is the best remaining example; and this library, by the way, exercised a strong influence upon the department here. But the full effect of the Music Department was felt later on when in 1894 it became the repository of one of the best private collections available, that of Mr. Allen A. Brown.

Does Boston occupy today the position of musical leadership that it once did? Persons who recall the great musical experiences that were theirs

once almost universally lament the present times and, in the words of the World War song, join in singing, "She ain't what she used to be." But further reflection will show that it is more flattering to Boston to have countless imitators scattered throughout the country. Is it not conceivable that the force of the musical inspiration which was so alive in Boston in the 1850's, and of which we read such eloquent descriptions, is producing results in leadership in other fields — in medicine, social welfare, and business? The position of Boston and New England has just recently been restated by the brilliant composer Virgil Thomson, who says, "New England is the only region of the United States where music has been for 150 years integrated and incorporated with the whole intellectual tradition; where music has been taught and practised as a form of communication and not as a special activity."

In the maintenance of this tradition the Music Department has been highly influential. Ample evidence of the fact is seen in two books published very recently and based to a large extent on research in the Library. They are Dr. Henry W. Foote's *Three Centuries of American Hymnody* and Dr. Hamilton C. Macdougall's *Early New England Psalmody,* books which, complementing each other in literature and music, are an ornament to American scholarship. Another remarkable book based mainly on research in the unique collection of programmes, scrapbooks, and clippings in the Music Department is Mr. Nicolas Slonimsky's *Music Since 1900.* This work has had important repercussions in all important encyclopedic publications, especially in the field of musical chronology. A comprehensive list of books of musical importance published in the United States would reveal a considerable indebtedness to the materials available in the Library. As is said in one preface, "Without the use of the Boston Public Library . . . the book could not have been written."

That the Library is alert to recent developments in the musical and related fields can be seen in the diversity of some of the recent accessions. The radio, the phonograph, and the moving picture are touched upon in Leonard Allen's *The Battle of Tin Pan Alley,* David Hall's *The Record Book,* and Lewis Jacob's *The Rise of the American Film.* Carlos Chávez's *Toward a New Music* includes discussions on music and physics, electric instruments, the sound film, and the radio. The actual music written for film or radio can be seen in Aaron Copland's *Music for Radio* or Harold Arlen's *The Wizard of Oz.* Selections from musical shows like *Panama Hattie* or *Leave It to Me* can be examined. For information in one of the new fields in modern entertainment, a reader may consult Ralph Williams's *How to Build a Dance Band and Make It Pay.* Music for the Hammond Electrical Organ will be found edited especially for the instrument in William M. Felton's *At the Console.*

Interest in neighboring countries, especially keen at present, will focus on *Old Time Songs and Poetry of Newfoundland,* on Ernest Macmillan's *Canadian Song Book,* or on David Stevens's *Latin American Songs.* Richard Gipson's *Emma Thursby* appeals not only to an older generation; even the stylist in the modern department store has found in it suggestions of value. Marta Milinowski's *Teresa Carreno* throws light upon the place of woman in modern music.

Important early musical publications are also systematically acquired. Many musical scholars will find it necessary to visit the Library to examine copies of the three books of Henry Lawes's *Ayres and Dialogues,* 1653–58; Christopher Simpson's *The Division-Viol,* in the rare edition of 1667; Christopher Tye's setting of *The Actes of the Apostles,* 1553; or Petrus Tritonius's settings of twenty-two odes of Horace, published at Augsburg in 1507, the earliest specimen of music printing from movable type in Germany — all recently purchased.

Starting with Alexander W. Thayer's letters from Europe in the *Journal of Music* and continuing with the work of William F. Apthorp, Philip Hale, and Henry Taylor Parker, the Library has important documents on the history of music in Boston. The file of Philip Hale's personal scrap-books, covering musical and dramatic events in the period from 1889 to 1933, constitutes a veritable mine of musical interest and history.

Not less important than books in the Library are the lectures and exhibitions arranged at intervals. Particularly timely, for instance, was the recent exhibition from the collections of Mr. Nicolas Slonimsky of books, instruments, autograph manuscripts, and published music, many with pictorial covers, relating to the South and Central Americas.

Another service rendered by the Department has been the presentation in the Lecture Hall of many of the most prominent contemporary musicians, who explained their works before they were performed by the Boston Symphony Orchestra. Since 1924 the following composers have lectured at the Library: Nicolai Berezowsky, Ernest Bloch, Aaron Copland, Vladimir Dukelsky, Alfredo Casella, Carlos Chávez, Frederick S. Converse, Henry Eicheim, Arthur Foote, Henry Gilbert, Eugene Goossens, Roy Harris, Howard Hanson, Frederick Jacobi, Edward Burlingame Hill, Sir Thomas Beecham, Edward Ballantine, Werner Josten, Ernest Krenek, Hugo Leichtentritt, Nikolai Lopatnikov, Daniel Gregory Mason, Carl McKinley, Darius Milhaud, Ottorino Respighi, Arnold Schönberg, Roger Huntington Sessions, Arthur Shepherd, Nicolas Slonimsky, David Stanley Smith, Timothy Mather Spelman, Alexander Lang Steinert, Alexander Tansman, Alexander Tcherepnin, Nicolai Tcherepnin, Leo Sowerby, Randall Thompson.

If our equipment had included a recording system, what an experience would be available for the patrons a hundred years hence!

Richard G. Appel

The Activities of the Branches

MANY of the thirty branch libraries had their beginnings as small private subscription libraries, for which social gatherings of various sorts, such as levees, inspirational lectures, and church functions, were held to raise funds. At the first meeting of one of these groups, the members adopted a constitution in which the purpose of the library was stated as: "To diffuse taste of literary pursuits, to encourage mental cultivation, and to enlarge the sphere of social enjoyment by rendering accessible the standard works of genius and

adorning the wayside with the flowers of literature." Gifts of books and money were given by public-spirited citizens, and several trust funds date back to this period.

The East Boston Banch, opened in 1871, was the first branch of the Boston Public Library and the first branch of a free public library in the United States. As the city grew, library facilities were extended to other communities, often beginning as shop stations. One, for example, opened in 1889 in the back room of a drug store, and it is noted in an old report that "the druggist was paid according to the number of books issued." Another had no books of its own but was entirely dependent on a neighboring branch. Each day a bundle of books was carried in a wheelbarrow to and from the railroad station, and each morning the librarian would go to the home of the young man responsible for this task and wake him. With increased use, these stations developed into reading rooms and finally into branches.

At the present time, twelve of these are in buildings owned by the Library and built expressly for library work; ten are located in municipal buildings, two of which are being used entirely for library purposes. In the other eight, library service is offered in buildings where other city-sponsored activities are available. These include a court room, a large high school, a police station, gymnasiums, public showers, lecture halls, ward rooms, baby clinics, and polling stations. Eight are in rented quarters. The branch buildings vary in size and architecture; but special provision has been made in all for separate children's rooms, and, in a few of the newer branches, for high school rooms.

The type and size of a community, racial differences, social backgrounds, and the proportion of young and old are deciding factors in the size and type of branch book collections. There are approximately 439,300 volumes in the branch system. Through the facilities of the Branch Issue Department, books from the Central Library and all the branches are made available to borrowers in any branch in the city. In 1940, 3,196,269 books were circulated in the branch libraries. It has been noticeable lately in the branches that, although people are reading less, they are reading better books. In the past few years there has been a growing demand for biography, history, travel, literature, natural science, and sociology. Conditions this last year at home and abroad have produced a greatly increased demand for all types of technical material as well as for books about democracy.

The circulation of books is not, however, the only function of the branch library. Book selection, reference work, the maintenance of the book collection, special work with young children and the high school group, class instruction in the use of the library, co-operation with schools and community organizations, story-telling, and the preparation of reading lists are some of the services offered.

The branch librarian is called upon for many things. The answer to a difficult reference question or the settlement of a family problem are all part of the day's work, as in the case of the woman whose note, sent by her grandson, reads, "Dear Miss ———. Will you please lend me two dollars or three. All the people I usually borrow from are away." So the librarian lends, as she

has done for many years, when there was no quarter to put into the gas meter or the insurance collector was at the door. And the loan has never failed to return.

In all the branches, the reader has the right to expect and receive uniform library service. Branch libraries play an important role in the field of adult education. Some of them, equipped with lecture hall facilities, are the meeting place for many community activities. In one branch in which there had been a demand for books about obtaining citizenship, the librarian, acting as sponsor, arranged for Americanization classes to be given by the School Department. For the past four years a group of fifteen men and women has met twice every week to learn English and to discuss American ways. Many of the original group have received their first papers and are an inspiration to the others to go on.

Another community expressed a growing interest in child care and training. A room unused by the branch was converted into a Parents' Room. In a pleasant and homelike atmosphere, parents may now find books, periodicals, and reading lists pertaining to many of their own problems as well as those of their children. Monthly lectures pertinent to this interest are part of the program. In a poor section of the city, where tenement houses and factories leave little space for trees and flowers, the branch library grounds have become the home of a community garden. In coöperation with a social agency, and as part of the city-wide Clean-up Campaign, this is being planted and cared for, under the direction of the librarian, by a group of children.

The lecture hall in another branch library has become the social center of the community. For several years, every week, about two hundred men and women have attended its lecture program, sponsored by the WPA. A personality class for girls from fourteen to sixteen, under the same auspices, has been in weekly session for the past two years.

Ada A. Andelman

Work with Children

DAY by day for many years the various children's rooms in the Library system have been performing the significant task of bringing books and children happily together. Guiding and supervising this work in its many phases was Miss Alice M. Jordan, now retired, whose high standards in book selection brought to our shelves the best of all that is good. There have been books for children of every age and taste; and, because they are needed in such a cosmopolitan city as Boston, books for and about children of many races and creeds. In periods of affluence comprehensive collections were built up. In lean years book appropriations were cut and the task of selecting new books and replacing worn volumes was one that required careful planning. Quietly Miss Jordan managed; and that the children's librarians carried on so well, and continue to do so, in these days of depleted staffs and increased duties, reflects to her credit.

All through the city the children's librarians are eager to know the boys and girls of the neighborhood, to discover their individual tastes, and to fit

books to their needs and abilities. Only then can reading guidance rise above the simple suggesting of a title and become of real value. Finding the right book for the right child may be the beginning of a program leading to life-long appreciation of good books.

It was Miss Jordan who, in 1902, arranged for the story hours which immediately became one of the real pleasures of youngsters in every part of the city. At first story hours were held only in the libraries, until accommodations became inadequate for the audiences. Then our story-tellers were invited to visit schoolrooms, a practice which continues today. Because of this invaluable coöperation, it has been possible to reach many more children. It is not possible to count the numbers or measure the delight of the many listeners during all these years, but we know some of the results that have been achieved. Just this week a letter from a small boy in an outlying district expresses his reaction to a story hour: "Before I ever heard Mr. Cronan, I never liked to read, but now reading books seems easy and lots of fun."

From our own School Department on Tyler Street, deposit collections for supplementary and recreational reading are sent regularly to class rooms in public and parochial schools. The demand for these books has so far exceeded the supply that it has been necessary to curtail service to schools within a quarter of a mile of a branch library — except for the special classes — and to provide no books for the first or second grades. Direct library service, one day each week during the school year, is extended to two schools at some distance from any branch library by this department, which assigns assistants to administer small collections sent out to those buildings. Since this circulation work cannot include other library services, and the schools are closed all summer, card holders must walk some distance to obtain reference service or their summer reading matter.

Through the good will of the Boston schools, children's librarians are permitted to go into the classrooms for book talks or to give brief explanations of the resources and use of the library. Among our printed and mimeographed lists, *Good Companions* and *Book Trails* are constantly popular. The several issues each year of *Book Trails,* for the junior high schools, and *Book Trails Junior,* for the lower grades, are distributed to teachers; the annotations assist children, teachers, or parents to select appropriate books.

Vacation reading projects have been conducted each summer, the children's librarians of the various branches developing individual ways of handling the chosen subject. Reading lists are compiled, book displays selected, posters and publicity material prepared, and reading-progress records kept. The winter-long inquiries about the beginning of the next clubs prove that these summer clubs are really enjoyable and stimulating. Opportunities for coöperation, and varied demands from all sorts of social agencies, churches, and clubs, are gladly given consideration.

We endeavor to make available children's stories that are strong in imaginative appeal — the vigorous and vital books of all times, in addition to the necessary factual and informative literature provided, so that the children's rooms may lead to adult reading of real discrimination.

Elizabeth M. Gordon

The Correspondence of R. W. Griswold

(Continued from the June issue.)

Drake, Benjamin. See Hall, James.

Drake, John Rodman. See Drake, Joseph Rodman.

Drake, Joseph Rodman, *1795–1820.* Ms. (writer unidentified). 2 pp. 12 x 8 in. N.d.
Biographical data [erroneously headed "John Rodman Drake"].

Draper, Lyman Copeland, *1815–1891.* A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. July 10, 1851.
[Leverington, Pa.] Sends a copy of Brantz Mayer's *Address of Logan and Cresap.* Contemplates writing *The Life and Times of George Rogers Clark* and nine — or possibly eleven—other border biographies and histories.
Gris. Corr., p. 274.

Duane, William John, *1780–1865.* A.L.S. To Thomas Willis White. 1 p. 10 x 8 in. April 24, 1835.
[Philadelphia.] Thanks him for Mr. Brown's speech. Regrets the dearth of unselfish politicians.
Gris. Corr., p. 13. "Mr. Brown" is probably James Brown, 1766–1855. Cf. also *Gris. Corr.,* pp. 10–13.

Duer, William Alexander, *1780–1858.* A.L.S. To John Wakefield Francis. 1 p. 7 x 6 in. Nov. 15, 1854.
[Morristown, N. J.] Corrects the title on the portrait of Catherine (Alexander) Duer used in Griswold's *The Republican Court.*

— A.L.S. to R. W. Griswold. 3 pp. 9 x 7 in. Dec. 11, 1854.
[Weehawken, N. J.] Asks Griswold to consider some additions to the notice of his mother [Catherine (Alexander) Duer] for the new edition of Griswold's *The Republican Court.*

— A.L.S. To R. W. Griswold. 1 p. 7 x 4 in. Dec. 14, 1855.
[New York.] Offers some additional material for the notice of his mother [Catherine (Alexander) Duer] in the second edition of Griswold's *The Republican Court.*

Duganne, Augustine Joseph Hickey, *1823–1884.* Ms. poem. 2 pp. 7 x 5 in. [1847–1855.]
"Words to the Workers."
Printed in Duganne's *Poems,* Philadelphia 1855, p. 113, as part of "Men of Thought." The last stanza does not appear in the printed version.

— See also Cary, Phoebe.

Duyckinck, Evert Augustus, *1816–1878.* A.L.S. To R. W. Griswold. 2 pp. 11 x 8 in. Sept. 3, 1844.
[New York.] Agrees to write sketches of [William Cullen] Bryant, Edwin Forrest, [Nathaniel] Hawthorne, [Nathaniel Parker] Willis, [William] Leggett, and two general chapters for the new volume of *The American Spirit of the Age.* Suggests sketches to be written by [William Alfred?] Jones, [Cornelius] Mathews, and several others. Advises Griswold about the portraits. Asks for copies of *The Poets of America* and *English Poets of the Nineteenth Century.*

Dwight, Mary Ann, letter to. See Hopkins, Samuel.

Dyer, Sidney, *1814–1898.* A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Oct. 4, 1850.
[Louisville, Ky.] Encloses some poems, and proofs of his review of Griswold's *The Sacred Poets of England and America.* Offers to review other works. Hopes Griswold will be willing to recommend his poetry, which has been praised by G[eorge] D[enison] Prentice and [John Reuben Thompson].

EASTMAN, Charles Gamage, *1816–1861*. A.L.S. To R. W. Griswold. 3 pp. 10 x 8 in. Aug. 27, 1839.

[Johnson, Vt.] Is pleased with Griswold's paper, *Brother Jonothan*. Thinks of sending him some material. Describes the heated Vermont election campaign.

Eddy, Samuel, *1769–1839*. Ms. (writer unidentified). 1 p. 13 x 8 in. N.d.

Biographical data, appended to biographical sketch of Barnabas Binney.

Eliot, Anna. See Ticknor, Anna (Eliot).

Ellet, Elizabeth Fries (Lummis), *1818–1877*. A.L.S. To [Edgar Allan Poe]. 1 p. 3 x 8 in. [December 1845.] Signed "E."

[N.p.] Gives some information about the unjust removal of Dr. [Robert] Henry from the presidency of South Carolina College, for use in an article in the *Broodway Journol*.

On verso, a note in German asking him to call for a letter.

— A.L.S. To Edgar Allan Poe. 1 p. 10 x 8 in. Postmarked "Dec. 16," [1845].

[N.p.] Warns him not to use her memorandum about the So[uth Ca[rolina] College.

On verso, translation of the German note on the preceding letter.

— A.L.S. To Frances Sargent (Locke) Osgood. 4 pp. 7 x 4 in. July 8, [1846?].

[New York.] Mrs. Osgood has been "grossly misrepresented." The letter shown to Mrs. Ellet by Mrs. Poe must have been a forgery. Retracts her charges about Mrs. Osgood's relations with Poe, and regrets her acquaintance with "such people as the Poes."

— A.L. To R. W. Griswold. 1 p. 7 x 4 in. Dec. 31, [1847?]. Signature cut out.

[New York?] Asks him to accompany her to the Library of the Historical Society.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Nov. 24, [1848].

[7 Park Place.] Would like an advance copy of *The Female Poets of America* for an article in the *North American Review*.

— A.L. To R. W. Griswold. 3 pp. 6 x 4 in. [1849.] Written in the third person.

[797 Broadway.] Is not responsible for the article [on *The Female Poets of America?*] in *Neal's Gazette*. Has indeed spoken to several people of [Griswold's] unjust attack on Miss [Caroline] May and his misstatements concerning herself [in *The Female Poets of America*]; but would not allow her judgment of a work to be influenced by any private sense of injury.

— A.L. To R. W. Griswold. 2 pp. 8 x 5 in. Jan. 24, [1849]. Written in the third person.

[797 Broadway.] Refuses to withdraw her article on *The Female Poets of America* from the *North American Review* unless she is remunerated by the publishers.

A review of *The Female Poets of America* in the *North American Review*, April 1849.

— A.L.S. To Harriet Stanley (McCrillis) Griswold. 4 pp. 7 x 5 in. [1853.]

[N.p.] Deeply resents Griswold's public attacks on her character, including his remark that she wrote letters to E[dgar] A[llan] Poe. He is mistaken in attributing to her a severe article on himself in the Louisville *Journol*. Has written to all those whose names he gave as authority, and received indignant denials, which she intends to exhibit beside Griswold's falsehoods.

— Ms. 4 pp. 10 x 8 in. [1848?]

Autobiographical data [for *The Female Poets of America?*].

Gris. Corr., p. 244.

— Letters to. See Griswold, Rufus Wilmot.

— See also Griswold, Rufus Wilmot; and Victor, Frances A. (Fuller) Barritt.

Ellet, William Henry, *1804–1859*. See Greeley, Horace.

Elliot, Jesse Duncan, *1782–1845*. A.L.S. To Charles B. Grayham. 2 pp. 10 x 8 in. Feb. 3, 1843. Addressed to George G. Graham.

[Westchester, N. Y.] Asks for copies of [James Fenimore?] Cooper's forthcoming articles on [Oliver Hazard] Perry. Describes his own part in the battle of Lake Erie.

Gris. Corr., p. 136. Cooper's "Oliver Hazard Perry" appears in *Grahom's Mogozinc*, May-June 1843.

Ellison, William C. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Oct. 18, 1841.

[Philadelphia.] Praises his friend Daniel Bryan and his poems, and suggests his inclusion in *The Poets of America*. Encloses a circular describing a "new enterprise" of Mr. Bryan's.

— Letter to. See Bryan, Daniel.

Ellsworth, Erastus Wolcott, *1822–1902*. A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Nov. 11, 1851.

[Ogdensburgh, N. Y.] Encloses some poems for publication in the *International Monthly Magazine*.

Ellsworth's "Ariadne" appears in the *International Monthly Magazine*, January 1, 1852.

— A.L.S. To R. W. Griswold. 1 p. 8 x 5 in. Apr. 30, 1855.

[East Windsor Hill, Conn.] Sends a copy of his *Poems* [Hartford 1855]. Would be obliged by a notice.

— A.L.S. To R. W. Griswold, 7 pp. 8 x 10 in. Aug. 2, 1855.

[East Windsor Hill, Conn.] Permits the use of his poems in *The Poets of America*. Offers autobiographical data. His poem "The Chimes" is a deliberate imitation of [Henry Wadsworth] Longfellow's "The Day is Done," not a plagiarism, as some critics have charged.

— Ms. poem. 2 pp. 10 x 8 in. N.d.

"Robinson Crusoe."

Ellsworth, Henry William, *1837–1924*. A.L.S. To R. W. Griswold. 1 p. 9 x 7 in. Jan. 9, 1852.

[N.p.] Offers Griswold his article on his grandfather, Oliver Ellsworth, for a book or for the *International* [*Monthly Magazine*].

Embury, Daniel. A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Aug. 25, 1842.

[Brooklyn, N. Y.] General Cummings's miniature of Mrs. Embury is ready to be engraved for [*Graham's?*] *Magazine*. Would like it done by Mr. [Seth Wells?] Cheney or Mr. [Richard W.?] Dodson, and as soon as possible.

— A.L.S. To R. W. Griswold. 2 pp. 10 x 8 in. Dec. 16, 1842.

[Brooklyn, N. Y.] Corrects Griswold's statements about Mrs. [Emma Catherine (Manley)] Embury's disapproval of a notice of herself in *Graham's Magazine*. It was he himself who objected, because the proofs of the engraving had not been sent to him.

Embury, Mrs. Daniel. See Embury, Emma Catherine (Manley).

Embury, Emma Catherine (Manley), *1806–1863*. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. Aug. 2, [1842?].

[Brooklyn, N. Y.] Encloses an article for the October number of *Graham's Magazine*. Gives some hints on the alteration of her portrait.

A story by Mrs. Embury, "Silent Love," appears in *Graham's Magazine*, October 1842.

— A.L.S. To Mary Elizabeth Hewitt. 3 pp. 7 x 4 in. Aug. 3, 1850.

[West Point, N. Y.] Has been prevented by illness from writing anything, but offers a poem for the Osgood memorial volume [*The Memorial*, New York 1851].

Mrs. Embury's contribution to *The Memorial* was "My Garden," p. 188.

— Ms. poem. 2 pp. 13 x 8 in. N.d.

"The English River, a Fantasy."

Printed, with some variations, in Mrs. Embury's *Poems*, New York 1869, p. 280. Attached is a fragment containing the last lines of "The American River," *Poems*, p. 263.

— See also Keese, John; and Tuckerman, Henry Theodore.

Emerson, Ralph Waldo. See Greeley, Horace.

Emmins, J., for Virtue Emmins & Co. A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. May 23, 1856.

[New York.] Accepts Griswold's proposed *Life of George Washington*.

On verso, a copy of Griswold's letter of May 22, 1856.

— A.L.S. To [R. W. Griswold?]. 2 pp. 8 x 5 in. Apr. 29, 1857.

[New York.] Sends a print of Boston, and asks for the return of some daguerreotypes.

English, Thomas Dunn, *1819–1902.* See Poe, Edgar Allan; and Thomas, Edward J.

Eveleth, George W. A.L.S. To R. W. Griswold or Edgar Allan Poe [sic]. 2 pp. 10 x 7 in. Apr. 3, 1852.

[Portland, Me.] Satirizes a discrepancy between the 1845 and 1850 versions of [James Russell] Lowell's notice of [Edgar Allan] Poe, as well as Mrs. [Sarah Helen] Whitman's "spirit telegraph" communication with Poe. These remarks were forwarded "long ago" to Lowell and Mrs. Whitman.

— A.L.S. To R. W. Griswold. 3 pp. 10 x 7 in. Sept. 7, 1852. Apparently incomplete.

[Phillips, Me.] Expounds half-seriously an astronomical theory, with the suggestion that [Edgar Allan] Poe's spirit might be interested.

— Ms. article. 1 p. 11 x 8 in. [1857–59.]

An appeal to the 31st Congress for reduced postage on monthly reviews.

— Ms. article. 2 pp. 11 x 8 in. N.d.

On the origin of aerolites.

Everest, Charles William, *1814–1877.* A.L.S. To R. W. Griswold. 4 pp. 9 x 8 in. Oct. 17, 1837.

[Hartford, Conn.] Sends an advertisement for a position as tutor, to be inserted in the [New York] *Courier and Enquirer* and [New York] *Express.* Asks Griswold's help in finding a situation in the North.

— A.L.S. To R. W. Griswold. 4 pp. 10 x 8 in. Apr. 5, 1839.

[Fayetteville, N. C.] Reminds Griswold of some requested contributions to his *Moss Rose* [Hartford 1842?], and asks for copies of Griswold's review of his poem *Babylon* [Hartford 1838]. Is annoyed with Burke Fisher for not sending him his notices of *The Moss Rose* and *Babylon.* Describes his work and pupils in North Carolina.

Gris. Corr., p. 27.

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. March 27, [1842?].

[Hartford, Conn.] Sends a contribution for Griswold's magazine [*Graham's Magazine*]. Asks for information about George Hill [1796–1871].

— A.L.S. To R. W. Griswold. 2 pp. 8 x 5 in. N.d.

[New York Office] Monday evening. Asks for a copy of Griswold's *Biographical Annual* [New York 1841].

— A.L.S. To R. W. Griswold. 1 p. 10 x 8 in. N.d.

["The Place where you ought to be."] Monday evening. Inquires about the time limit for [an article on John?] Burroughs.

Everett, Edward, *1794–1865.* A.L.S. To —. 2 pp. 10 x 8 in. Feb. 27, 1830.

[Washington, D. C.] Thanks the addressee for copies of [Henry] Clay's speech, and promises to send other speeches in "the late debate."

— A.L.S. To —. 1 p. 10 x 8 in. Apr. 1, 1830.

[Washington, D. C.] Gives information about admission to West Point.

— A.L. To Thomas Willis White. 1 p. 10 x 8 in. Apr. 27, 1834. Signature cut out.

[Philadelphia.] Regrets that his engagements prevent him from contributing to White's literary journal [the *Southern Literary Messenger*].

— A.L.S. To Thomas Willis White. 2 pp. 10 x 8 in. Sept. 7, 1834.

[Charlestown, Mass.] Expresses approval of the [*Southern*] *Literary Messenger.* Regrets that he cannot afford to subscribe.

— Ms. 7 pp. 11 x 8 in. [1840?]

List of articles by him which have appeared in the *North American Review,* January 1820–July 1840.

HONOR McCUSKER

(To be continued.)

The First English Bible Printed in America

THE first book printed in what is today the United States of of America was the Bay Psalm Book; and undoubtedly the Puritans would have liked to print as soon as possible, an English Bible of their own. The colonies, however, had no right to publish such a Bible; even at present only about twenty authorized presses in England, besides the Universities of Oxford and Cambridge, are allowed to print new editions of the King James version.

Thus the first Bible published in America was Eliot's Indian Bible, printed at Cambridge in 1661–63, and the second was the German Bible produced by Christopher Saur at Germantown, Pennsylvania, in 1743. For the publication of an English Bible in America one had to wait until the Revolution, which effectively did away with the royal prohibition. In 1781–82 Robert Aitken at Philadelphia printed his small duodecimo edition, in brevier type and on paper manufactured in America. At the recent sale of the collection of the late A. Edward Newton, the Library — which has first editions of both the Indian Bible and the German Bible — was fortunate enough to acquire Aitken's Bible. The volume is in the original sheep binding and is in remarkably fine condition.

In his essay *The Greatest Book in the World,* Mr. Newton devoted nearly two pages to an account of the book. In contrast to the more auster volumes of contemporary New England, the title-pages of both the Old and New Testaments are decorated with delicate borders. The semi-official nature of the enterprise is indicated by the appearance of the arms of the state of Pennsylvania on the first title-page, a shield surmounted by an eagle and the motto "Virtue, Liberty and Independence."

In his discussion of the volume, Mr. Newton said nothing about its earlier owners, and the only clue to its previous history is the name "George Roberts" in an eighteenth-century hand at the top of the title-page. Although the signature cannot be identified with certainty, it does not seem unlikely that the copy once belonged to George Roberts of Talbot County, Maryland. Roberts was a Methodist preacher, famed for his fiery sermons and his ability to extemporize from a Biblical text. In his youth, he had travelled widely in New England, where he was one of the most popular of the itinerants and was later stationed in Philadelphia, New York, and Baltimore.

To quote from Mr. Newton' story:

> "During the Revolutionary War, Bibles, like many other things, were scarce. At the end of that war Robert Aitken, a Scotsman who had come to this country some fifteen years before and established himself in Philadelphia as a bookseller, publisher, and binder, determined it was time to print a Bible in English. The matter was laid before Congress, then sitting, and after some discussion the following resolution was adopted: —
>
> *Resolved;* That the United States in Congress assembled highly approve the pious and laudable undertaking of Mr. Robert Aitken, as subservient to the interest of religion, as well as an instance of the progress of arts in this country, and being satisfied of his care and accuracy in the execution of the work, they recommend this edition of the Bible to the inhabitants of the United States, and hereby authorize him to publish this Recommendation in the manner he shall think proper.
>
> "Thereupon Mr. Aitken went to work, and in due course printed a small volume — the page measures six by three and a half inches . . . It was suggested that every soldier upon laying down his musket receive a copy; Washington applauded the idea. The matter was debated and debated; meanwhile the soldiers, anxious to get home, were disbanded — and nothing was done. How up-to-date it all seems . . ."

Although Aitken was ostensibly a Quaker, the translation he chose was the familiar King James version. Mr. Rumball-Petre suggests that while the Congressmen might not wish to give their official sanction to any particular translation, they were eager to help their friend Aitken, especially at a time when the end of the war had made it possible to import English Bibles again.

Aitken had previously published the *Pennsylvania Magazine* with Hopkins and Thomas Paine as collaborators, had printed the *Journals of Congress,* and had even accompanied the fleeing legislators to Baltimore. **E. L. A.**

Ten Books

Hands Off. By Dexter Perkins. Little, Brown. 1941. 454 pp.

WHILE Professor Perkins, a recognized authority on the Monroe Doctrine, has already written three monographs for the specialist, this is the first time he has brought his conclusions together in one volume for the general reader. A practically unanimous vote of both Houses of Congress taken as recently as 1940 shows that the principles attributed to Monroe "are at the heart of . . . our foreign policy" today; yet there is almost no subject upon which greater misapprehension exists. As it was first drafted by the Virginia president, the message was a purely national document, designed to prevent the "machinations" of the Holy Alliance in Latin America and the Russian encroachments on the West Coast. In its original form, it included nothing that could be interpreted as the so-called "doctrine of the spheres," prohibiting American intervention in the Old World. Mr. Perkins shows how the European diplomats of the nineteenth century refused to recognize the presidential message, how it was re-stated by Polk during the Oregon crisis, and how it was employed by Seward to block the French designs in Mexico. Various secretaries of state have added new clauses — forbidding the transfer of colonies from one power to another, demanding American control of any isthmian canal, and even claiming the right to intervene in the domestic affairs of the South American nations. Accepted as a necessary measure of self-defense by this country, it nevertheless became increasingly irritating to the larger republics of the South. Recent administrations have done their best to replace the "big stick" of Theodore Roosevelt and the "Dollar Diplomacy" of Taft and Knox with the genuine good neighbor policy. The repeal of the Platt Amendment, the abandonment of the right of intervention, and the progress of events in Europe have done much to draw the two continents together, and the unilateral decree may be supplanted by "some general formula of international character." (*E. L. A.*)

United We Stand! By Hanson W. Baldwin. McGraw-Hill. 1941. 364 pp.

THE military and naval expert of the New York *Times* offers here a detailed analysis of all essential factors involved in the defense of the Western Hemisphere. He begins with the mistakes made in the present war which may serve as lessons, such as the incomplete stage of mobilization in Poland before the on-sweep of enemy forces, France's insistence on defensive tactics, and Italy's defeat because the people "had no stomach for the fight." It would not, in the author's view, be advisable for the United States to enter the conflict while a considerable minority opposed such a course, as it does at present. He holds that we are not now indebted to the British fleet for protection and need not depend on it for the future. Moreover, he knows no responsible military or naval officer who "believes that this nation is threatened by *direct* invasion, even if Germany wins," and Colonel Lindbergh "was perfectly correct when he said that the United States could not be invaded by air." However, this country must be prepared to defend the whole Western Hemisphere, and defense under modern conditions means offensive, long-range action. Surveying the strength of our potential enemies, especially Japan, Mr. Baldwin attaches great political and strategic value to the control of adequate bases, such as have been acquired from Britain. (*M. M.*)

Battle for the World. By Max Werner. Modern Age Books. 1941. 403 pp.

IN this volume Mr. Werner, who predicted the Nazi victories of 1940 in his *Military Strength of the Powers,* analyzes the "strategy and diplomacy" of the present war as a whole. History, he feels, to be of service must be written during the war itself, and its experiences should be summed up "while the cannons still roar and the plane squadrons drone in the air." A close student of the available military journals, he has based his findings on their valuable technical discussions and the neglected communications of both German and Allied staff officers. Beginning with the

diplomatic preparations of the 1930's, he describes the conflict through the first nerve-racking crises to its present expansion over four continents and two oceans. Allied diplomacy, he declares, failed entirely when the representatives of France and England bungled the Russian alliance, since, in his opinion, the Soviet Union is the only Continental power capable of equalling Germany's man-power and materials. England, he charges, tried to conduct her share of the war in an old-fashioned and economical manner and her army had actually retrogressed since 1918. In spite of this foreboding situation, he does not consider that "the Germans have a monopoly on victory," pinning his faith on the vast resources of Soviet Russia, and her growing rivalry with her economic ally. As for the United States, her future is no longer determined by international law or geography but by "strategic positions and relationships of power alone." (*E. L. A.*)

Men and Politics. By Louis Fischer. Duell, Sloan, and Pearce. 1941. 672 pp. For the last twenty years Mr. Fischer has roved from country to country in Europe, yet he is best known for his sympathetic articles and lectures on the Soviets. He lived in Russia, married there, and came to know exceptionally well a large variety of types and most of the leading characters. The writing of his *Soviets in World Affairs* brought him into intimate contact with Foreign Commissar Chicherin, about whose last years he reveals hitherto unknown data. He had an interview with Stalin himself, in whom he sees, as he relates somewhat belatedly, the doom of Russian freedom and of international Communism. Mr. Fischer once interpreted the Soviet Constitution of 1936 to American readers with zeal, but now he confides that under the autocracy of Stalin the liberties granted by the Constitution were actually non-existent. He gives an account of the trial of the Trotzkyites and explains their baffling self-accusations as the acceptance of an alternative to death. In Republican Germany, the author observed the desperate economic conditions and the mistaken policy of the former Allies, which played into the hands of Hitler. He had a prominent part in the Spanish Civil War as the first American to enlist in the International Brigade. His work as quartermaster, the rescue of wounded Loyalists under fire, the horrors of the siege of Alcazar, and the unspeakable poverty of the village population are among the most intense part of his memoirs. Mr. Fischer blames the present situation on the failure of the democracies, through their fear of the Left, to stem the Fascist tide at the beginning. But he has become a believer in democracy himself. He writes perhaps with less self-assurance than before, yet his innumerable stories — about soldiers, politicians, journalists, and people of all ranks and nations — are certainly interesting.

History as the Story of Liberty. By Benedetto Croce. Norton. 1941. 324 pp. The famous Italian philosopher defines with stimulating criticism the task and procedure of "historicism" — a discipline which differs from the erudite arrangement of documents as much as from anecdotal narrative. Moreover, its methods are fundamentally opposed to the deterministic, causal explanations of natural science. The true historian is a philosopher who seeks to understand the achievements of the human spirit in its struggle for liberty. "Philosophy," the author reflects, "is the consciousness of historiography, and thus inseparable from it just as moral consciousness is inseparable from moral action and aesthetic consciousness from artistic creation." Averse to every kind of transcendental absolute, he nevertheless recognizes liberalism as a religious principle. This principle is constantly at work, although its devotees can never attain a Utopian ideal. Indeed, the very self-renewing nature of liberty justifies historicism, for the utility of historiography lies "in ideal preparation for action." The discussions include many original observations on Ranke, Vico, Hegel, and Karl Marx, as well as on contemporary political and cultural trends. The definition of poetics in the chapter on "Poetry and Historiography" is a subtle contribution to critical aesthetics — perhaps, in view of Croce's reputation in the field, the most striking point in the book. (*M. M.*)

Here's to Canada! By Dorothy Duncan. Harper. 1941. 334 pp.

READERS who share the natural revival of interest in Canada, as well as those who contemplate travel there, will find this book convenient and agreeable. The author, who visited Canada as the bride of a Canadian, made her observations with sympathy, curiosity, and intelligence. The book is systematically arranged by provinces, each chapter including some brief statements of statistical, geographical, or industrial facts, and, at the end, travel information and a bibliography. The main text mingles first-hand descriptions, historic reminiscences, and conversations with the inhabitants. The tour begins with Nova Scotia, moving westward to British Columbia, and ending with the Arctic Territories. By means of comparisons with the United States and Europe, the author characterizes the unique attitude of the Canadian people, who are both Americans and Britishers, as well as the aspects of the cities and the grandeur of the Western Canadian landscape. She writes of the most famous lake in the Canadian Rockies: "There are hundreds of jewel lakes in these mountains . . . none hemmed with history and legend like the lakes of Switzerland. But nowhere else in the world is there anything to compare with Lake Louise." Among the numerous photographs, those of the frozen north, the Eskimos, and the migrating caribou herd are the most noteworthy. (*M. M.*)

Colombia. By Kathleen Romoli. Doubleday, Doran. 1941. 364 pp.

"COLOMBIA is our closest neighor in the southern continent," the author reminds the reader; and, in spite of the fact that "the Colombians, who had leisured, cultivated living before the Pilgrims came to Plymouth," have taken a somewhat condescending view of North American culture, they are drawn to the United States by a common political belief. For Colombia is a true democracy, where slavery was abolished forty years before the passing of the Thirteenth Amendment. More than ninety per cent of her population inhabit the western, mountainous part of this land of striking contrasts, where one may simmer or shiver, visit such ultra-modern cities as Barranquilla or the edge of an impenetrable jungle, and mingle with the savants and wits of Bogotá or primitive Indians. Mrs. Romoli recalls much of the country's history — the perilous exploring march in 1536 under Quesada and the conquest of the natives; the botanical expedition organized by the Archbishop of Bogotá in the late eighteenth century; the revolution roused by Bolívar and the democracy established by Santander. She gives an account of the industries, the petroleum output, and the enormous exportation of coffee, which is planted largely by small farmers. Especially interesting are the descriptions of the Indian and mixed rural population, with their superstitious customs and their legends, often psychologically true. (*M. M.*)

New Worlds in Science; an anthology. Edited by Harold Ward. 1941. 670 pp.

THIS is a highly stimulating anthology of excerpts from the writings of thirty-three contemporary American and English scientists, presenting a cross-section of publications in applied science and technology for the past ten years. Each chapter, though complete in itself, fits within the pattern of the collection. "Designs for Living" and "The Conquest of Energy" are the main divisions of the discussions. In the biological section, the destructive effects of parasites, disease, and bad sociological conditions, and the achievements in their control by early and modern medical pioneers, are described by such writers as the late Hans Zinsser, Henry E. Sigerist, and Bernard Jaffe. Karl T. Compton and Arthur K. Solomon tell of the wonders and hopes of atom-smashing and the cyclotron. Lancelot Hogben suggests the development of a new language of size in the mathematics of social statistics and atomic physics, and Julian Huxley emphasizes the need of highly scientific preparations not only for the present war but also for future disarmament. It must not be thought that the authors are in complete agreement among themselves. The scociological approach of Ruth Benedict contrasts with the views of Earnest A. Hooton; E. R. Weidlein's optimism is not shared by Bernhard Stern or J. D. Bernal; and J. B. S. Hal-

dane "would find plenty to quarrel with throughout the book." Common to all, however, is the realization of the unfortunate lag between technological progress and social application. (*L. A. S.*)

Men of Wealth. By John T. Flynn. Simon & Schuster. 1941. 531 pp.

Mr. Flynn tells the story of twelve significant fortunes made since the Renaissance, selecting them for the influence they have exerted on the financial structure of our time. With the collapse of feudalism, it became evident that no one could become rich by working with his hands, and that a man's only chance lay in "getting a fraction of the produce created by the collaboration of many men using all their energies." Jacob Fugger, the Augsburg merchant, was the first to vision the spread of capitalism beyond national boundaries; it was his desire to control the Hungarian copper mines that eventually brought the country under the the domination of the Hapsburgs. With John Law, the notorious gambler who became finance minister of France, currency inflation based on bank credit was first used by a desperate government; and it was the Rothschilds, endowed with an "acquisitive fury," who took advantage of the Napoleonic wars to make profitable loans to both sides. Mr. Flynn describes the activities of Commodore Vanderbilt, whose watered stock brought him control of half the railroads in the United States; the miserly Hetty Green, who accumulated her vast fortune by canny manipulation of her inherited securities; and Robert Owen, the Socialistic cotton manufacturer. Only the Mitsui of Japan, he has noticed, have been able to create a dynasty, and today the strength of their corporation increases as the interests of the family dwindle. With Mark Hanna money came to dominate politics, and Cecil Rhodes and Sir Basil Zaharoff used it as a tool to further their international ambitions. Mr. Flynn chooses Rockefeller as an example of a ruthless monopolist, and contrasts his control of a productive industry with the elder Morgan's cold-blooded stock operations. (*E. L. A.*)

American Renaissance. By F. O. Matthiessen. Oxford University. 1941. 687 pp.

In his great book, the result of ten years' labor, Professor Matthiessen has made a close scrutiny of the chief works of Emerson, Thoreau, Hawthorne, Melville, and Whitman, He has investigated the background of each writer, analyzed their theories of art, and shown their interrelationships. Further, he has attempted certain basic formulations about the nature of literature. *Representative Men, The Scarlet Letter, The House of the Seven Gables, Moby Dick, Pierre, Walden,* and *Leaves of Grass* — all produced within a period of five years — are Mr. Matthiessen's main texts, but he does not confine his study to these alone. He emphasizes Thoreau's indebtedness to Emerson, and Melville's to Hawthorne. Emerson, Hawthorne, and Melville felt an intimate kinship to the seventeenth-century metaphysical strain; whereas Thoreau and Whitman shared a common desire for a modern functional style. "Works of art," the author writes, "can best be perceived if we do not approach them only through the influences that shape them, but if we also make use of what we inevitably bring from our own lives. That is an unorthodox postulate for literary history." The modest apology is characteristic of the author's method; but fortunately he has lived up to his conviction, and this is what makes his book, in spite of its great scholarly apparatus, thoroughly enjoyable. The discussion is calm yet vital, cautious yet deeply probing. "The provincial spirit," Matthew Arnold once wrote, "exaggerates the value of its ideas for want of a high standard at hand by which to try them. Or rather, for want of such a standard, it gives one idea too much prominence at the expense of others; it orders its ideas amiss; it is hurried away by fancies; it likes and dislikes too passionately, too exclusively. Its admiration weeps hysterical tears, and its disapprobation foams at the mouth. So we get the eruptive and the aggressive manner in literature." There is no such provincialism in Mr. Matthiessen's work. His writing is essentially balanced.

Library Notes

The Opening of the Wiggin Collection

THE Albert H. Wiggin Collection of Prints, Drawings, and Books, which is described in a separate article in the present issue of the Bulletin, will be opened to the public on Sunday, June 15. An official opening, with the presence of Mr. and Mrs. Wiggin, will be held on Saturday, June 21.

The Collection will be housed in the former Fine Arts Exhibition Room, which has been completely remodelled for the purpose. Newly installed floor-cases and thirty individually lighted wall-cases will accommodate the exhibitions, which will change from time to time. In addition, the upper gallery will provide ample space for the display of material. A smaller gallery in the back, properly lighted, will be reserved for the paintings belonging to the Collection.

Mr. Arthur W. Heintzelman, the distinguished etcher, has been appointed Keeper of Prints.

The Reformed Library-Keeper

THE *Reformed-School: and the Reformed Librarie-Keeper,* written by John Durie and published in London in 1651 [**G.389A.366], is a wise and temperate little manual on the ideal school and library. Mere technique may have changed in the course of three centuries; but fundamentally this liberal scholar of the Commonwealth would not find himself much at odds with the best principles of librarianship today.

In Durie's time, naturally, "public library" meant the university library. Ordinary people had no public library; if they liked books, they formed their own collections. But even in the universities, to Durie's way of thinking, learning had sunk low. The only duty of a librarian was to see that books were not lost or stolen, and he was always underpaid. "I have been informed," Durie exclaims with horror, "that in Oxford . . . the setled maintenance of the Librarie-keeper is not above fiftie or sixtie pound *per annum;* but that it is accidentally, *viis & modis* somtimes worth an hundred pound: what the accidents are, and the waies by which they com, I have not been curious to search after."

To quote the practical figure which Durie adopts, "The proper charge . . . of the Honorarie Librarie-Keeper in an Universitie . . . is to bee a Factor and Trader for helps to Learning, and a Treasurer to keep them, and a dispenser to applie them to use, or to see them well used, or at least not abused." His own desire was that "with the competent allowance of two hundred pounds a year; som emploiments should bee put upon them further then a bare keeping of the Books . . . For if such an allowance were setled upon the emploiment as might maintain a man of parts and generous thoughts, then a condition might bee annexed to the bestowing of the Place; that none should bee called thereunto but such as had approved themselves zealous and profitable in som publick waies of Learning to advance the same, or that should bee bound to certain tasks to bee prosecuted towards that end, whereof a List might bee made, and the waie to trie their Abilities in prosecuting the same should bee described, least in after times, unprofitable men creep into the place."

Besides raising the salary scale Durie suggests an annual accounting, at which picked scholars from the university faculty shall examine the librarian's report, approve his selection of books, reimburse him for whatever he may have spent on correspondence or purchases, and weed out undesirable items from the long list of volumes required by law to be sent to the university. Further, the librarian was to keep the catalogue up to date, and print a supplement every three years.

Durie's theories were based on wide experience. He was a Scotch clergyman, born in 1596, who travelled again and again on the Continent in an effort to achieve a general assembly of evangelical churches. The scheme fell through repeatedly just as it promised well; but Durie never lost hope. For a time he acted as chaplain and tutor

to Mary, princess of Orange; but it was an "uncomfortable position." In 1650 he was appointed to assist the new librarian at St. James's Palace. The inspiration of *The Reformed Librarie-Keeper* is doubtless to be found here; for Anthony à Wood remarks tartly that Bulstrode Whitlock, his superior, took the office more because he was pushed into it than because he took any delight in such matters, and "one John Dury a traveller did the drudgery of the place." **H. McC.**

The Learned Discourse

A *BRIEFE and plaine declaration,* "concerning the desires of all those faithfull Ministers, that have and do seeke for the Discipline and reformation of the Church of Englande," printed anonymously in London in 1584 [Benton 14.1.1], was in its time generally referred to as the *Learned Discourse,* which is the running title on the pages. The title-page is decorated with a swan in a frame of wreathed snakes, the device of the printer Robert Waldegrave, who four years later, in perilous secrecy, published the sensational anti-episcopal tracts signed with the pseudonym Martin Marprelate.

The *Learned Discourse,* which has been attributed to William Fulke, has the merit of being logically and persuasively written. While frankly outspoken, it lacks the coarse invective of some Reformation polemics. The Library's copy is interspersed with marginal notes in a contemporary hand which show vividly the reactions of a critical though sympathetic reader. Twice, for example, he has crossed out the word "consistory" in the text and substituted for it "presbytery."

The author of the discourse argues in favor of church administration after the model of primitive Christianity, and insists with special zeal on the removal of ignorant pastors: "We have hitherto taken upon us without warraunt of Gods worde, to allow such for Pastours of mens soules, whom no careful owner of Cattell, woulde make overseer of his sheepes bodyes." He further demands "preaching in all places" instead of liturgical substitutes and musical distractions. **M. M.**

Elihu Burritt in England

TO its collection of manuscripts, the Library has recently added nine letters by Elihu Burritt, the "learned blacksmith" of Worcester. In a letter now in the Library's Chamberlain Collection, written in November 1839, Burritt had explained that his success in mastering "the Saxon, Gothic, Celtic, Teutonic, or Slavonic languages" was in no way remarkable and no more a sign of "genius" than his ability to "make a handsome horseshoe." Nevertheless his contemporaries continued to regard him as a prodigy, and he was received with enthusiasm by the American Peace Society when he first began to lecture for the cause. In 1846 the Oregon boundary dispute aroused both America and England, and Burritt was untiring in his efforts to prevent war, preparing numerous "Friendly Addresses" and crossing the Atlantic to present them. The Library's recent acquisitions are addressed to Henry Gardiner Adams, the Quaker naturalist, who was an active member of the British Society and the author of a volume of peace lyrics.

The four earlier letters were written during the decade in which Burritt lingered among the congenial English reformers, and concern the dwindling fortunes of the London *Peace Advocate,* which he generously described as "the best Peace periodical in England." On October 6, 1848, he commended Adams for assuming the editorship, and on October 18 he discussed the question of its merger with his own publication *The Bond of Brotherhood.* The latter, he frankly admitted, "does not pay its own way now. It requires a monthly edition of 8,000 to do so; and we have not 6,000 since its enlargement." But he had no doubt about the eventual success of the movement, writing in that year of widespread revolution, "I believe the cause of peace is within 3 years of its complete triumph, when we shall have to ground our arms of Christian might, or carry them into another field." Two years later, on November 23, 1850, he wrote to express his sorrow at the final failure of the "dear little Advocate" and offered to "embosom" it in the *Bond.* The last

letter of this early group is a farewell note written from London, September 13, 1855, two weeks before his departure for America, where the imminence of civil war made him feel he was needed at home.

The last five letters, also addressed to Adams, were written during Burritt's second sojourn in England, when he again attempted to promote better relations between the two countries, strained now by the Confederacy's demands for recognition. In November 1863 he had resumed his lecturing on "The Physiology of Nations" and kindred topics, writing Adams that he was looking forward to having "one of our old times together when we meet." His appointment as American consul at Birmingham made additional demands on his time, and his letters reflect the pressure under which he lived. He continued his work on the *Bond,* making "an effort to do more than he ever did"; published several thick volumes on his walking tours; and developed a scheme for facilitating the passage of English emigrants to America. On January 14, 1867, he begged Adams to find for him a "little quiet inn — any clean or comfortable house, where I could find a small sitting room with a fire in it," adding characteristically, "I do not take to *first* class hotels." His *Mission of Great Sufferings,* he complained, hung in press like a "poor man's suit in chancery," and had grown to twice the size he intended.

In the last letter, written on December 24 of that year, he tried to persuade his Quaker friend to stop writing for "reformatory publishers," and make some sort of connection which would pay him well. He seems, however, to have had no idea of changing his own idealistic course, declaring that he intended to make *Fireside Words* — the new title of the *Bond* — "a volume filled entirely by my own pen." **E. L. A.**

Answer to a Puritan Manifesto

JOHN WHITGIFT'S *An answere to a certen Libel intituled, An admonition to the Parliament* [Benton 14.2], printed by Henry Bynneman in London in 1572, is a document of prime importance for the history of the Reformation and the rise of Puritanism in England. The Library has recently acquired a copy of the first edition.

Whitgift, who ten years after the publication of his *Answer* became Archbishop of Canterbury, was a learned and influential man. Though a Calvinist in doctrine, and as anti-Papal as his adversaries, he was an ideal representative of the conservative middle position of the Church of England as it was established in Queen Elizabeth's reign. The left-wing Protestants who, desiring a Presbyterian form of church government, had not been able to attain their ends in ecclesiastical convocations, now brought their grievances before the secular legislators. *An Admonition to the Parliament,* first published anonymously in June 1572, was the earliest public declaration of the Puritan party. The authors, John Field and Thomas Wilcox, won a wide circle of readers and also imprisonment in Newgate. Before the end of the year Thomas Cartwright, the leader of the Puritans, came forward with his *Seconde Admonition.* In the meantime Whitgift, then Dean of Lincoln Cathedral, had written his dignified reply to the first *Admonition.* The pamphlet war continued, Cartwright publishing a *Reply to the answer* in 1573, and Whitgift responding in the following year with a *Defense of the Answer.* Cartwright's *Second Reply,* written in exile after the order for his arrest, remained unanswered. (Both of Cartwright's replies are in the Prince Collection.)

In Whitgift's treatise the text of the *Admonition* is printed in large type, his rejoinder in smaller, thus affording a clear view of the controversy. Answering first the preface, he ends his own preamble with the remark: "This name Puritane is very aptely given to these men, not bicause they be pure . . . but bicause they think themselves to be *mundiores caeteris,* more pure than others." Answering the Puritan's objections to the reading of homilies in church instead of preaching, he sarcastically remarks: "I perceyve you are enimies to reading, bycause you love so well to heare your selves talking. I will say no worse." At the end of the volume, Whitgift appended letters and a short review of Cartwright's *Seconde Admonition.* **M. M.**

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening	*Essays. Literature*	*Periodicals*
Bibliography. Libraries	*Fiction*	*Philosophy. Ethics*
Biography	*Fine Arts*	*Poetry*
Business	*History*	*Politics & Government*
Children's Books	*Language*	*Religion. Theology*
Domestic Science	*Law*	*Science*
Drama. Stage	*Local History*	*Sociology*
Economics	*Medicine. Hygiene*	*Technology*
Education	*Music*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections. For most of those in the Central Library, and also at the Business Branch, there is being adopted the form of cataloging and classification in use in the Library of Congress. For the Open Shelf Department and the Young People's Room in the Central Library, and for the thirty general branch libraries, there is being adopted a simplified form of the Dewey Decimal Classification.

During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without call numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalogs in the various departments.

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

Knapp, Halsey B., and E. C. **Auchter**. Growing tree and small fruits. Wiley. 1941.

Jenkins, David Ross. Growth and decline of agricultural villages. Columbia Univ. 1940. *3592.220.819

Peairs, Leonard Marion. Insect pests of farm, garden, and orchard. Wiley. 1941. 3898.14S
Earlier editions by E. D. Sanderson.

Taylor, Kathryn S., and Edith W. **Gregg**. Winter flowers in the sun-heated pit including the lean-to greenhouse as a complement to the pit. Scribner. 1941.

United States, Department of Agriculture. Yearbook of agriculture. 1940. Washington. [1940.] 1215 pp. B.H.122.12=5992.8

Bibliography. Libraries

Adams, Harlen Martin. The junior college library services in relation to instrumental procedures. American Library Ass'n. 1940.

Almond, Nina, and H. H. **Fisher**. Special collections in the Hoover library on war, revolution, and peace. Stanford Univ. 1940.

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More Books

The Bulletin of the Boston Public Library

SEPTEMBER, 1941

The Sayings of the Philosophers

THE Library has lately acquired a rare illustrated French manuscript of the late fourteenth century, remarkable for artistic beauty and rich in historic and literary interest. The folio volume of 101 vellum leaves contains four texts. About two-thirds of the whole is occupied by *Les Dits moraulx des Philosophes,* which is followed by the stories of *Appollonius de Tyre* and *Griseldis,* with the briefer homily *Le Miroir des Pecheurs* ending the group.

The script, an attractive French bâtarde, is clear and artistically spaced in two columns, thirty-five lines to each. On the first page the columns are framed in bands of gold, rose, and blue, with a delicate leaf design extending down the middle as well as bordering the whole page. This graceful leaf motif is repeated throughout the text, issuing from the thirty-one ornate, lightly colored initials drawn on brilliant gold. But the chief feature of the volume lies in the twenty-four distinctive miniatures in grisaille — line drawings tinted with gray. Most of these pictures illustrate the *Sayings of the Philosophers* and are used to head the individual sections. Two artists seem to have been at work. The first is characterized by greater flexibility, a more mellow treatment of shading, and the use of light blue in the coloring of the beards. His characters are alive in posture, gesture, and facial expression. The second artist is more rigid and formalized; he too, however, was a highly skilled draughtsman.

The opening miniature, the work of the first master, is placed before the story of Sedechias, but may serve also as a dedication of the whole volume, as it shows the scribe or author kneeling to present a book to his superior. This illustration is unique in the series because the figures are set against a deep crimson background marked off by gold lines in little squares filled with star designs. The following miniatures by the same artist represent Hermes Trismegistus holding up a globe to the view of other scholars; the mythical Egyptian Thot with a scroll; Zaqualaquin or Aesculapius, also with a scroll; and Homer,

8.29.41: 4M.475

who holds his scroll as if careless and preoccupied. A series by the second artist begins appropriately with the austerer theme of Solon, the lawgiver, who, majestically seated, delivers a codex to a group of admiring citizens. Other miniatures show the stoic Zeno expounding to a sceptical-looking king; Hippocrates with a skull-cap holding up a phial before his pupils; Pythagoras lecturing to his students like any Doctor at the University of Paris; and Diogenes expounding his cynic philosophy with an eloquent gesture to three men, while the foremost of these faces him with stubbornly folded arms. Plato, bearded and turbaned, discourses to rapt disciples; Aristotle, seated, expounds an open book to the young Macedonian king standing beside him; and Alexander the Great with crown and sword is directing his councillors. From the hand of the first artist, again, is the exquisite little picture of Ptolemy beating upon a curious musical instrument, while a bell tolls overhead. He is crowned, illustrating the text: "Ptolemy was no king, yet some called him a king." Others portrayed by the first artist are St. Gregory with tiara and scroll; Galen, the physician; and finally a group of philosophers disputing while one seems to be filling a pouch with gold pieces. The first artist also drew the illustration to the story of *Appollonius of Tyre,* which shows King Antiochus putting his riddle to the young prince, and the miniature for the *Mirror of Sinners,* a cleric animatedly addressing four dignitaries.

The manuscript is bound in dark brown calf — old, but not contemporary, as it is lined with a printed leaf from a Latin dictionary. Former owners have left their marks. On the fly-leaf is the dedication "A Monsieur le Marquis," and in a corner of the outer leaf is a free-hand drawing not unskillfully copied from some religious picture. The volume is in excellent condition.

LES dits moraulx des philosophes is a popular compilation of proverbs and moral teachings which had its origin in the early Middle Ages, and took shape in various languages. The version in the Library's manuscript very probably represents an early copy of the French translation by Guillaume de Tignonville, who died in 1414.

The work introduces twenty-one sages, giving a more or less brief biography of each, and then quoting his wise sayings. The compiler has not attempted a survey of any philosophical system or doctrine, even in the cases where this would be possible, as with Socrates, Plato, and Aristotle, but has strung loosely such pearls of wisdom as could easily be retained and treasured by a large and unschooled public. Sedechias, who opens the book as the "first philosopher," may have been meant for Seth, the son of Adam, who seems to have had a mysterious foreknowledge of the Ten Commandments. "And this Sedechias said," the manuscript reads, "that every good creature should have sixteen

virtues: the first is to know God and the angels; the second is to have discretion of good and evil, of good in order to do it and of evil in order to leave it; the third is to obey the King and the princes whom God has put on earth to command and rule over the people; the fourth is to honor one's father and mother; the fifth to do good unto everyone as much as possible; the sixth to give alms to the poor; the seventh to protect and defend strangers and pilgrims" — and so on. Many of the sages have spoken in epigrams. Hermes Trismegistus, for example, is supposed to have said: "Men know a fool by his words and a wise man by his deeds." And Homer is credited with this observation: "Whosoever has great power in this world may not be merry, and whosoever has it not, is despised." Hippocrates gives the good advice: "If you would have what you covet, then covet what you have."

Besides these philosophers, Socrates holds a prominent place. The biographical sections here, as also in the case of Plato and Aristotle, are based on ancient sources, and the account of Socrates's death from the hemlock is described in realistic detail. Socrates appears in the role of misogynist, with many stinging comments on women as a snare and follower of evil, which no doubt fell in well with a certain medieval attitude. The Earl of Rivers omitted the offensive passages in his translation, but Caxton printed them as a supplement, making it hard to decide who deserves more credit, the Earl for his chivalry, or Caxton for his professional accuracy. Other wise men in the procession are an unknown Assaron who, as he discourses on the duties of kings, may have been some Assyrian ruler; Leginon or Loqman, an Abyssinian sage who lived in the time of David; and other characters who challenge identification by the probably Arabic names Onese, Magdage and Thesile. At the end a number of philosophers are grouped together. Curiously, in the Library's manuscript the *Dictes* has this explicit: "Cy finent les dis moraulx des prophettes (Here end the moral sayings of the *prophets*)."

An intensive study of the ancient compilation, in connection with the first English translation by Stephen Scrope, has recently been published by Margaret E. Schofield. According to her pedigree of the work, it was compiled in Arabic in the eleventh century. The Arabian compiler, however, drew from much earlier sources, which were accessible through translations made in the ninth century from Greek into Syrian and Arabic. So the compiler probably knew the third-century anthology of Diogenes Laertius, as well as the works of Plato and other Greek writers. At some time before the twelfth century the Arabic manuscript of the *Sayings* was presumably translated into Greek, which aided its entrance into the Western world. The Latin text has generally been attributed to William of Malmesbury, the author of the *Gesta Regum,* who was a scholarly librarian of Malmesbury Abbey in Somerset and died

about 1143. Miss Schofield, on the other hand, mentions a note on a Latin manuscript of the *Sayings* to the effect that it had been translated from the Greek by Johannes de Procrida. This Italian nobleman was an important figure, a knight, diplomat, and physician in the service of the Hohenstaufen emperors and later at the court of Constance, Queen of Aragon. He is famous as the instigator of the revolt against the French usurpers in Sicily, known as the Sicilian Vespers.

However shrouded in uncertainty the Latin translator must remain, there is no doubt that the French version was made by Guillaume de Tignonville, councillor of King Charles VI and provost of Paris for seven years. In this capacity he aroused great indignation by sentencing to death two clerks of the University who were guilty of robbery and murder, and having them hanged in the night. He was suspended from office, but made a spectacular public apology to the university, and soon received a new honorary post.

Stephen Scrope translated Tignonville's popular version into English in 1450. Later Anthony Wydeville, the Earl of Rivers, made his translation which Caxton printed in 1477 as the *Dictes and Sayengis of the Philosophres* — the first book printed in England.

THE second work in the Library's manuscript is the story of Appollonius of Tyre — one of those hardy tales which, like the Alexander romances, having its root in antiquity, persisted in various forms through the Middle Ages and emerged finally as the plot of the part-Shakespearean play *Pericles.*

In the Old French rendering the tale is full of life and pervaded with the naive force of a folk-epic. As the whole rambling plot cannot be retold here, it may suffice to give an impression of it if one speech is translated from the French manuscript, in which Appollonius briefly reviews his own adventures:

"Ever since I was young, I was king of Tyre and was called Appollonius. As I had learned all sciences, I solved a riddle that the king Antiochus had set me as the condition for receiving his daughter in marriage; but he, being very vicious and corrupt, became a husband, being the father, and took pains to kill me. And as I fled and escaped by sea, I suffered peril and came to Archistrates, king of Cyrene, who received me so kindly that he gave me his daughter in marriage. And when I hastened to depart from him with my wife, in order to take possession of the kingdom of Antiochus, who had been hideously killed with his daughter, I put out to sea, together with my wife, who gave birth to this daughter whom I now present in this temple before God. And when shortly her mother died I put her body in a coffin decently as befits a corpse, and a large quantity of gold with it, so that if anyone should find it, he would bury it carefully, and left it to its fate on the sea.

Then I placed my daughter in the care of a man and a vile and wicked woman, and departed for Egypt, where I mourned my wife for fourteen years. And when I returned to where I had left my daughter, in order to take her with me, those to whom I had given her told me that she was dead; then my weeping began again, and I dressed in mourning robes, and just as I was wishing to die, my daughter was restored to me alive."

It may be added that his wife, who had been revived by a remarkable physician and had thereupon entered the temple of Diana at Ephesus as a priestess, was also joyfully restored to Appollonius.

The manuscript version corresponds, except for slight omissions and repetitions and minor variations in spelling, with a text published by Charles Lewis in the volume of *Romanische Forschungen* for 1913. Dr. Lewis based his critical edition of the text mainly on a fourteenth-century manuscript in the Library of the Arsenal in Paris, which is the oldest of the four complete French manuscripts of the story that he mentions. Apparently he had not seen the manuscript now in this Library. He assigned the language of the text to "the frontier of the Frankish dialect," namely the province Orléans or Le Perche. Although a fragment of a thirteenth-century Appollonius tale in verse is preserved in the City Library of Danzig, the version in our manuscript may be considered the oldest one extant in French prose.

Scholars have not agreed on the earliest form of the story, which is entirely legendary. The presence of similar incidents in Babylonian and other Near Eastern cycles has led some critics to believe that the original writer of the Appollonius story was a pagan Greek from Asia Minor. Moreover, some of the riddles which play a prominent part in the tale have been traced to Symphonius. A later view, however, holds that the original version was Latin. During the Middle Ages copyists added Christian elements, thereby transmitting certain incongruities, which may be noticed in the Library's version. For instance, one reads that "there appeared to him in a vision by night an angel of our Lord and said to him: 'Appollonius, descend into the city of Ephesus and enter the temple of Diana.'" The extant Latin versions of the story are the *Historia Apollonii Tyrii,* the authorship of which has been assigned to the fifth century; the *Pantheon,* an ambitious verse chronicle by Gotfrid of Viterbo, chaplain to the Emperor Frederick Barbarossa; and the 153d chapter of the *Gesta Romanorum.* As Professor Albert H. Smyth has stated, from Gotfrid's *Pantheon* "the story entered England (Gower and Shakespeare) and North and South Germany; from the *Gesta Romanorum* arose the popular versions among the romance peoples, and in Holland, Hungary, Sweden, and Russia." Gower adopted the story for his *Confessio Amantis.* Shakespeare and his collaborators were openly indebted to the poem for the drama *Pericles* — in which the name Pericles was

substituted for Appollonius — as Gower appears in the play itself with the function of a chorus. However, Shakespeare also had access to Lawrence Twine's translation of the tale, based mainly on the *Gesta Romanorum,* and printed in 1576. The story in the Library's manuscript, belonging to the romance group, corresponds in general to the Latin version of the *Gesta Romanorum.*

THE third part of the Library's manuscript is *Le Livre Griseldis,* the old story of Patient Griselda or Grissel. "As an example to married women and others," the manuscript begins, "I have according to my small ability and understanding brought from Latin into French the following story of Griseldis, of the marvellous constancy and patience of a wife. This story was translated from the Lombard into Latin by a very valiant orator and poet called Francis Petrarch, whose soul is with God."

In Chaucer's *Canterbury Tales* the Clerk tells the same tale, prefacing it with these lines:

I wol yow telle a tale which that I
Lerned at Padowe of a worthy clerk,
As preved by his wordes and his werk.
He is now deed and nayled in his cheste,
I prey to God so yeve his soul reste!
Fraunceys Petrak, the lauriate poete,
Highte this clerk, whos rethorike sweete
Enlumyned al Ytaille of poetrie . . .

It is a stimulating thought that the story as told in the Library's manuscript is the same as the version that Geoffrey Chaucer used, together with Petrarch's Latin narrative, when he wrote his sturdy English tale. A recent publication of the University of Chicago on *Sources and Analogues of Chaucer's Canterbury Tales* contains a study of Chaucer's Clerk's Tale, in which the author, J. Burke Severs, shows that Chaucer followed his anonymous French source more closely than Petrarch's Latin, that indeed "his tale is virtually a sentence for sentence paraphrase" of his model. Now the French version which Dr. Severs has printed, based on the manuscript which comes closest to the one Chaucer must have followed, appears to be in general the same as that of the Library's manuscript. The latter is, however, even earlier than the one which Dr. Severs used as a basis for his text.

The story of the long-suffering Griselda — the poor shepherd's child chosen by a great lord for his wife, whose constancy and submissiveness are tried by one cruel test after another until she is finally rewarded for her patience — first appeared in 1353 as the tenth tale of Boccaccio's *Decameron.* Twenty years later Petrarch retold the story in Latin and his version furnished the pattern for the French *Griseldis.* In

the fourteenth century the story was apparently very popular, a French scholar having found more than twenty different versions in that period. In England the theme continued to be used after Chaucer. *The Plaie of Pacient Grissell,* by John Phillip, was printed in 1565. A chapbook ballad was entitled *The Pleasant and Sweet History of Patient Grissel.* A moral tale in prose, *The Ancient, True and Admirable History of Patient Grissell,* was printed in 1619; purporting to be "written first in French," it very nearly follows the sequence of the Library's French manuscript; but since it seems to condone the cruel husband, it is more painful to the modern reader than Chaucer's kinder account.

THE last of the manuscript's contents is a religious exhortation, *Le Miroir des Pecheurs.* It appears to be a translation or adaptation of the Latin *Speculum Peccatoris,* which was probably at some time attributed to St. Augustine, as it is printed in an appendix to St. Augustine's works in Migne's *Patrologia.* According to Migne, however, the tract was written long after the life of the Saint, certainly not before the tenth century.

The *Speculum Peccatoris* is a reminder of the frailty and sinfulness of man, the imminence of death, and the promise of salvation for those who will follow the divine counsel. The Biblical text which the treatise expounds and which even in the French manuscript is quoted in Latin — *Utinam saperent et intelligerent, ac novissima providerent* — is taken from the thirty-second chapter of Deuteronomy: "Oh that they were wise, that they understood this, that they would consider their latter end!"

Among the worldly vanities enumerated is that of "vain studies." For this is the vice of the sinner whom the "art of justice pleases more than knowledge of the Apostles, the study of vanities more than the Book of God, whom no reading delights, no science edifies, no discourse inspires unless it is grammatically constructed, dialectically imagined, and rhetorically empurpled." The scriptural quotations are throughout from the Psalms or the Old Testament. This was no more of a novelty than was the symbolic title *Speculum* or *Mirror,* for a work by St. Augustine was a precedent for both, namely his *Speculum* known by the opening "Quis ignorat," which contains moral precepts drawn from the Old and the New Testaments. "The Mirror," as is well known, became a favorite title for medieval compilations.

Diverse as they are, the four samples of medieval literature are separately and together characteristic of public taste in the fourteenth century. The free, fantastic flight of imagination and the romantic chivalry of *Appollonius* is balanced by the austere ideal of blind obedience in the story of *Griseldis,* while the often worldly wisdom of the philosophers finds its counterpart in the mirror for the penitent sinner.

MARGARET MUNSTERBERG

A German Poet's Library

The Sears-Freiligrath Library of German Literature was described in the May 1941 issue. The following article is written by a distinguished authority on rare German books, who was kind enough to examine the collection.

THE acquisition by the Boston Public Library of the books once owned by the poet Ferdinand Freiligrath means more than an increase of 1,000 works, more even than the desirable filling of gaps in the rather deficient collection of German lyric poetry of that day. This might have been accomplished by occasional purchases; but it would have been impossible to create such a unique and characteristic whole, so faithful a mirror of the time in which this library came to be. Freiligrath was proud of it. Once near the end of his life he wrote that his collection must by now rival the one brought together at Craigie House in Cambridge. It is therefore not the individual book that lends this gift its special significance; the whole is infinitely more than the sum of its parts.

The period, to be sure, was not among the happy and great ones for German poetic art, marred as it was with the defects of weakness; but it was one of the richest in new ideas, when decisions of the highest importance were made. It was the time of the revolution of 1848 and the unification of the Reich under Bismarck. In both these events Freiligrath took part — in his way; and of this way his library is an eloquent witness. Here stand his German books, the works in which his spirit lived, which stimulated him, which, indeed, determined his life. For, more than others, Freiligrath depended on external influences. He was no Aeolus who let loose the winds; rather he let them blow him forward.

With what, then, did he surround himself? There is little theory. Hegel and Schopenhauer are lacking; the revolutionary works of his friend Marx he was unable to read; scholarly investigations were not in his line. What he needed was rhythm and rhyme; his strength flowed from the word, from word-sequence bound in verse form. Of this he collected a great abundance: all the poets of his time, the great Middle Ages, the classics, and above all the folk song in ever-new collections and editions.

His gift was for the enkindling word with its double power of rhythm and rhyme; this he hurled forth all his life long. His violently-reacting temperament, seeking material for these thundering volleys, found it still, like a belated romanticist, in far-off things. Poor psychologists have wondered how the poet of "The Lion's Ride," of the pashas with horsehair plumes and the pirate captains, could become the fiery herald of the revolution and later the singer of the bugle of Vionville. The Revolution, however, was as remote from this soft, essentially civilian, indeed bourgeois man as lions and war, and he possessed just as

little of the mental capacity to think it through as he did of the physical resilience for big game hunting in Africa. Like Tartarin de Tarascon he heard two voices within his breast, one of which whispered: "Couvre-toi de gloire!" and the other: "Couvre-toi de laine!"

Yet he is truly the master of the great word that hits the mark, that strikes and kindles; his fame was not for nothing. When he frees the full stream of this spate of words, regardless of any restraints of taste, linguistic correctness, or logic of images, then it rushes on with a force which sweeps everything along with it, a primitive power before which one is silenced.

From Freiligrath's library one can see how little isolated was this roaring torrent. It was accompanied by an extensive network of smaller streams, more modest in their rushing, dimmer in color, weaker in their flow. Now the results of all this enthusiasm and condemnation stand in long rows, open to the American investigator, and containing many questions and problems to be solved. One will hardly find this period represented so completely anywhere else.

Moreover, there is the glorious treasure of the folk-song collections, in which the Boston Library will be rich from now on. Upon some generations there lies a blight, so that even sacred relics and sources of blessing become baneful for them. Thus Freiligrath and his contemporaries took from the folk-song only its forcible inversion, its convenient shortening and lengthening of words, its linguistic inaccuracy. The folk-song note sounded incredibly false and artificial from the lips of these men of the parlor, the platform, and the tavern. For us, who no longer attempt to imitate them, these songs have again become the healing springs of old.

A few words may be added about the rarity of some pieces. By far the most precious is the first edition of Goethe's *Goetz von Berlichingen,* one of the most sought-after rarities of the German book market. The copy of his *Leiden des jungen Werthers* is the second issue of the first edition. It is in every respect identical with the first issue except for the fact that a number of misprints have been corrected and therefore the errata list has been omitted. Except for the title vignette of the first part, neither has any ornament. Another book of great value is the semi-anonymous 1830 edition of the poems of Annette von Droste-Hülshoff. Extraordinarily rare — even more so than the *Night Watches* of Bonaventura and the *Hyperion* of Hölderlin (which, by the way, is also present) — is Novalis's novel *Heinrich von Ofterdingen,* of which apparently only a few copies were printed with a separate title-page. The print is the same as that of the collected works of 1802. There is a fine group of the works of Heinrich von Kleist, all of which are quite rare: *Penthesilea, Amphitryon, Kaethchen von Heilbronn,* and especially the extraordinarily rare *Erzaehlungen* of 1810-11.

All this the later American owner has had bound in solid, somewhat pedantically ornamented covers of the late Victorian period style — good, red half-morocco bindings by McDonald and Sons, which indeed have little about them that suggests Freiligrath.

Does the epoch of which Freiligrath was a late-born son belong as completely to the past as the works of classical antiquity? Does it appeal only to the specialist, the researcher and scholar, which would be a sign of its literary death? It does not seem so to me. *Goetz von Berlichingen* is an attraction on many German stages, year in, year out; *Faust, Iphigenie, Tasso,* indeed even *Stella* and *Clavigo,* are frequently played, as well as all the dramas of Schiller; Lessing's *Minna von Barnhelm* and *Emilia Galotti* swell the box-office receipts of the theaters. Goethe's songs, as well as Hölty's, Claudius's and those of the Romantic poets, are not only sung in concerts, but the people sing them too — the student, the school child, and the soldier. And of Freiligrath's poems one at least is still alive, the one most deeply felt and most purely expressed:

Oh lieb, so lang du lieben kannst!
Oh lieb, so lang du lieben magst!
Die Stunde kommt, die Stunde kommt
Wo du an Graebern stehst und klagst.

CURT VON FABER DU FAUR

Education and Guidance

The June 1941 issue contained a group of articles describing the work of several of the special departments of the Central Library. There now follows an article on the Teachers' Department. Similar notice will appear from time to time concerning the activities pursued by the various special departments of the Library.

THE Teachers' Department is an outgrowth of the Children's Department. At first the room contained reference books for school children, but early in the 1900's a Trustees' report mentioned the use of the room by teachers. The first group of educational books was reserved for the use of students of the Wheelock School. Gradually, through the years that followed, books on pedagogical subjects, periodicals, and pictures were added and the room began to abandon its primary purpose and took on the aspect of a Teachers' Room. Now there are about 2000 books in the Teachers' Collection. All these books are for reference; but there are circulating copies of most of them in other parts of the Library.

Within a relatively few years changes in educational philosophy, organization, and curriculum procedure have developed so rapidly that in order to keep abreast of the times our collection of books requires constant readjustment. Froebel, Pestalozzi, Spencer, Horace Mann are essential in any educational library and teachers will find them all on our shelves. Close beside them appear the newer philosophers, Dewey, Demiashkevich, Shields, and Washburne. Likewise, under the heading Psychology, new and old authors are offered — James, McDougall, and Mahar; and Jordan, Gates, Woodworth, and Sorenson.

The department supplies practical assistance for the classroom teacher. For instance, material for the construction of activities or units may be found here. Both students from kindergarten training schools and primary teachers are here busy every day gathering information on the circus, Eskimo or Indian life, sugar, wheat growing, and other things which form bases for further social science courses.

For the upper classes, suggestions for club work and monthly assemblies are at hand. Books on extra-curricular activities answer some of these requests. Courses of study are constantly being consulted by teachers in service and by those interested in newer procedures. Besides those of Boston and Massachusetts public schools we have on file general state courses such as are given in Texas, New York State, and Virginia, and courses on individual subjects from many cities and states.

As has been stated above, the Teachers' Department grew out of the Children's Room; thus it has always felt a close relationship, and welcomes high school students. Supplementary history, science, and English textbooks aid them with their home work. Arguments for debates are furnished, and every spring college entrance examination papers are worn thin.

Perhaps their greatest interest, however, is in the college catalogues. over which they spend hours. The department contains a large collection of these, listing over 600 institutions. Represented in the files are preparatory schools, vocational schools, professional schools, and colleges and univer-

sities. This collection serves two main purposes. First, it is of value in vocational guidance. Prospective students learn the cost, requirements, courses of study, and relative merits of the institutions which they hope or plan to attend. Second, the catalogues are very frequently consulted to ascertain the correct name and full title of a member of the faculty, a student, or a trustee. To supplement the catalogues we have numerous educational directories and alumni directories.

Besides books which deal with the theory and practice of education, the Teachers' Department offers guidance in allied fields. One popular section is devoted to vocations and vocational guidance, for the use of teachers, counselors, and job seekers. Hardly a day passes that we do not have requests for material on how to be a salesman, or an aviator, or an accountant. Many times we are merely confronted with a statement such as, "I am working in a bank and would like a change; can you tell me what I should do about it?" In this case vocational or personality tests are offered for inspection and self analysis.

Library science and bibliography are in another section. This covers library organization and administration, school library problems, and teaching the use of books and libraries. On the bibliographical shelf are such things as the American Library Association *Catalog,* the *Standard Catalog for High School Libraries,* the *Enriched Teaching* series, *American Youth,* and *Horace Mann.*

Probably our most useful tool is the *Education Index.* This is a Wilson publication similar in arrangement to other periodical guides. It lists approximately 150 periodicals, about half of which are available here in the Library. We do not attempt to have a complete file, since many are state journals. Otherwise the periodical collection is varied and representative of all educational fields. For the grade teacher we have the *Instructor,* the *Grade Teacher,* and the *Elementary School Journal.* For mothers and students of child welfare we have *Parents,* the *National Parent-Teacher, Child Study,* and *Childhood Education.* Of local interest are the *Boston Teachers' News Letter* and the *Massachusetts Teacher.* For more professional research we offer the *Personnel Journal,* psychological journals, and the *American Journal of Education,* 1856–1880, published by Henry Barnard; also available is the *Common School Journal,* 1839–1854, edited originally by Horace Mann. These are but a few of the outstanding periodicals.

Several thousand mounted pictures are issued each year. From the financial viewpoint this collection costs little because pictures are cut from worn-out books, periodicals, and advertisements, and light-weight mounts are used. But it is truly an integral part of the Teachers' Department, as many teachers can testify. Not only teachers but artists and illustrators borrow pictures of fairies, dragons, Mother Goose characters, etc.

The department has an attractive setting. Around the walls are the books of the Adams Collection — the private library of President John Adams, formerly kept in the family homestead at Quincy. The ceiling decoration, called "The Triumph of Time," was painted by John Elliott. Twenty horses typify the twenty centuries. The early centuries are cloudy, but rosy tints shine through the clouds and as the first horse looks toward our century the outlook is clear and bright.

ANNA L. MANNING

Exhibitions from the Wiggin Collection

Etchings by Anders Zorn

AN exhibition from the etched work of the Swedish artist Anders Zorn, selected from the Albert H. Wiggin Collection, will be shown in the Print Gallery of the Library during the month of September.

During the sixty years of his active life Zorn produced in all about two hundred and ninety plates. His scope was limited; he seldom deviated from one or two figure subjects, and these were mostly placed in a simple setting. Without attempting to follow the methods of others, he simply fortified himself with a thorough technical knowledge, and this, coupled with his sense of painting values, enabled him to carry out his own ideals unhampered. With this equipment he could draw and mould his subjects by powerful suggestion. He literally used the needle as one would a brush and painted the plate with long parallel lines, attaining great simple masses and solid construction. To a great extent, he used double lighting effects, which enabled him to obtain unusual and brilliant results. The pursuit of light was his principal object, and he pursued it incessantly in all its manifestations, bringing to the copper plate a linear manner in which light could be vibrant.

A first impression gives one the feeling that Zorn's plates are made up of many parallel lines, apparently drawn carelessly upon the copper, which shock the eye and seem to gash the plate. When viewing the whole we discover a strong, clear, and vivid composition, expressing the most delicate and fleeting phases of expression and movement. Zorn used the engraver's burin very freely on many of his plates which were started as etchings, and he used it with consummate skill in the development of his first idea set upon the copper.

Zorn's etchings speak to one in the fewest words, and there is no question as to their meaning. His best plates will live for all time, and several are considered comparable to the work of Rembrandt. The superb plate of "Madame Simon" can take its place with the finest portraits of the great master. There are other portraits in this exhibition, but none surpasses the noble and beautiful plate of the artist's mother, "Mona." Every line is expressive and telling, and in it we recognize a fine type of peasant woman, whose beauty and character have not been dimmed by life's experiences. An interesting comparison is the early plate of Zorn's "Grandmother," from which his technical development may be studied. This particular print is of the greatest rarity, as it was made before the plate was cut down. There is no mention of it in Asplund's Catalogue, and it is quite possible that this is one of a very limited number of impressions from this state, as Mr. Wiggin purchased the print directly from the Zorn Collection after the artist's death.

There are other portraits that must be mentioned, including plates that range from likenesses of Royalty to the Dalecarlian peasants. Notable among these are: "The Queen Mother Sophia," "King Oscar II," "The Crown Princess Margaret," "Mrs. Cleveland," and "Mr. and Mrs. Charles Deering." Of the peasants, to name a few, "Djos mats," "Beadle," "Old Soldier," "Gulli

No. 1 and No. 2," and "Dalecarlian Peasant," should be studied, also the superb plate of "The Artist and his Wife" and several other self-portraits.

Zorn gives us intimate aspects of life and character among the Dalecarlians in "New Ballad," "Musique en Famille," "The Bridesmaid," "Dance at Gopsmor," and in the single figures in which he has been happiest in catching a natural moment in "Vallkulla," "Skerri Kulla," "Mary Ollson," "Le Maître Forgeron," "Frida," and "Vicke." More seriously touching and beautiful is the peasant, "Madonna," who has no thought but motherly love for the child in her arms. In this fine plate Zorn has caught a tender human expression with a feeling rarely achieved.

The studies of "plein-air" motives include "The Storm," "Effet de Nuit" and "Fisherman of St. Ives." Among Zorn's ablest plates are his famous nudes, which are an impressive part of the Wiggin Collection. As was the case with Forain and Whistler, only a limited number of prints can be shown at a time, and these prints will be exhibited in another installment of Anders Zorn's work.

The Work of Whistler

THE exhibition of Whistler's etchings held in the print gallery of the Wiggin Collection during the month of August attracted much attention. Rare indeed are the opportunities when so fine a selection of his work can be seen at one time. Many of the impressions cannot be surpassed anywhere, or possibly equaled. Visitors to the exhibition are able to study states, proof impressions, and "Bon à Tirer," and in a number of instances it is possible to compare several methods of printing by Whistler's own hand. Whistler loved to use old paper, and no price was too high nor any search too long to obtain it; many of the prints in the exhibition were the result of the best paper obtainable and superb printing. On the backs of some impressions were personal notes, indicating that he was highly pleased or that he had marked them to be set aside for some discriminating friend or collector.

Whistler's sensitiveness is evident throughout the whole range of his etched work, from the earliest "French Set" to the late plates done in Amsterdam, Brussels, and Ajaccio. The painter as well as the etcher is very evident, particularly in the phase of his printing where tonal effects are employed. All his plates are characterized by careful attention to detail and texture, fine lighting, and faultless feeling for composition. The remarkable thing about his drawing is that it possesses great strength although very delicate in technique. The prints on exhibition were largely portraits of places, and no one has more sympathetically interpreted the atmosphere of London, Venice, and Amsterdam, nor more delightfully made us feel the charm of the grim docks, warehouses, and bridges of the Thames or the palaces and canals of Venice. Throughout his *oeuvre* we find the same simple, vital, expressive line; every stroke means something and is drawn with a purpose.

It is difficult to single out any of these fine impressions for special attention. With few exceptions these proofs were pulled by Whistler and signed with the famous Butterfly signature in pencil on either the tab or the margin of the print. The "French Set, Twelve Etchings from Nature," published in

1858, which includes such fine prints as "Fumette," "La Mère Gérard," "The Unsafe Tenement," and others, are shown in the very best states. The original folder with the "Title Page" in which these prints were published is also an important item.

Early impressions from the "Naval Review Series" are of unusual interest. These plates were drawn in one day in honor of the Fiftieth Anniversary of the Reign of Queen Victoria, July 27, 1887.

The "Venice Sets" reveal the master definitely developing from the manner of his previous etchings and forming a style peculiarly his own. We feel a greater simplicity and an elimination of all but the essentials needed to carry out his pattern of line and tone. Comparative states of "The Beggars," "The Doorway," "Nocturne," and "Two Doorways," may be studied side by side. Whistler by this time had called into requisition all the possibilities of printer's ink, and by careful wiping had given us effects that no one else has been able to achieve.

The "Thames Set," the series of plates depicting warehouses, bridges, docks, ships, and incidents of river life that appealed to Whistler, were also in evidence. All were worked out with detail in the artist's inimitable technique and with minute care. He discovered the beauty of the Thames in all its aspects. These plates in themselves are a source of endless study, for they laid the foundation for the superb works which were to follow. Perhaps one of the most interesting exhibits was that of "Adam and Eve, Old Chelsea." It marks better than almost any plate the transition from Whistler's early manner in the "Thames Set" to the later handling in the Venetian.

Whistler produced so many beautiful portraits and figure studies that it is difficult to choose any one for special mention, yet "Annie Haden," "Bibi Lalouette," "Arthur Haden," and "The Velvet Dress" should be known and studied by every lover of prints. Rare impressions of "Old Battersea," "Old Westminster Bridge," "Rotherhithe," "The Forge" and a number of other important prints complete the exhibition. Each plate could be dwelt upon at length. One must agree with Joseph Pennell when he said: "All his work is alike perfect. It has only been produced under different circumstances and in an attempt to render different effects or situations."

ARTHUR W. HEINTZELMAN

The First Book Printed in New York

ALTHOUGH a press was established in Massachusetts as early as 1638, there was no printing done in the colony of New York until William Bradford set up his workshop "at the sign of the Bible" in the spring of 1693. As he had left Philadelphia in answer to Governor Fletcher's advertisement for a public printer, it is not surprising that the first products of his press were official broadsides and proclamations. But his first full-length book — *Truth Advanced in the Correction of Errors* by the schismatic Quaker, George Keith — is believed to have appeared in either March or April 1694. The Library has recently acquired a beautiful copy of this scarce imprint, a small quarto of 226 pages, printed on paper from the Rittenhouse mill, of which Bradford was part owner.

Bradford's alacrity in answering Fletcher's advertisement and his willingness to leave Philadelphia were caused by his share in the controversy between the orthodox and the "Christian" Quakers, which divided the peaceful colony of Pennsylvania into two warring factions. George Keith, the learned headmaster of the Penn Charter School, aspired to leadership in the sect after the death of Fox, and formed an independent party in the colony. In his years on the Continent, he had picked up from Francis van Helmont a belief in the transmigration of souls and to this "heresy" he now added a growing doubt of the value of the "inner light." At the yearly meeting of 1692, he was disbarred from the community, and Bradford, who had printed his *Appeal,* was imprisoned. The printer was tried for sedition and the procedure adopted by the court is believed to have led to the modern interpretation of the law of libel.

Unfortunately for the colony's case, the unlocked form which was to be used as evidence against him was dropped by a careless juryman, and the type was scattered over the floor. But in spite of Bradford's release it was evident that he could not expect to continue his work as authorized printer for the yearly meeting.

Keith himself decided to carry the controversy to England, leaving the manuscript of his latest attack on the Pennsylvania Quakers with Bradford in New York. As the imprint of *Truth Advanced* reads simply "Printed in the year 1694," there has been some discussion as to whether the *Laws of the Province of New York,* printed in the same year, preceded it or not. An advertisement which appeared in Bradford's *Almanack* for 1694, however, declares that the Keith book was "now in the Press" and that the statutes would "shortly be printed" — a statement which appears to establish the priority of the former. Because of the obvious misprints in the volume, Bradford inserted at the end of the preface an apology to the "Friendly Reader," since the "Author's absence from the Press had occasioned some Errors." He then lists a few typographical mistakes and adds, "Some Difficulties also happened in the Copy of the Chronology which . . . must be submitted to the Author's scrutiny." The Library's copy is particularly interesting because it bears the inscription in Bradford's writing "ffor the hand of ye Author Geo: Keith," suggesting that it was hurried to England for the separatist's personal use.

Actually the book is a statement of the "heretical doctrine" that had provoked the Pennsylvania controversy, and shows Keith drifting farther away from the simple faith that he had shared with Barclay and George Fox and returning to the Presbyterianism in which he had been brought up. He declares that faith is but one instrument and that knowledge is equally necessary to understand the "Truths of the Gospel." He also reaffirms the "precious and comfortable Doctrine of Election," and the traditional conception of the Trinity. The last part of the volume is devoted to *A Chronological Account of the Ages of the World,* drawn largely from the "Prophetical Numbers of Daniel and John's Revelations." By his final reckoning, Keith placed the Judgment Day shortly after the year 1700; but, being at heart a practical Scotchman, he urged the reader to accept his calculations "rather as an Essay, by way of Hypothesis and Query." **E. L. A.**

Ten Books

The Wound and the Bow. By Edmund Wilson. Houghton Mifflin. 1941. 295 pp.

THESE seven studies take their title from the story of Philoctetes, the Greek hero who was abandoned by his comrades because of a noisome wound, and recalled only when the siege of Troy made his magic bow indispensable. Thus each essay shows how the work of a particular writer has been affected by some "wound" which he has suffered in his private life. By far the finest chapter is the opening "Dickens: The Two Scrooges." English critics, Mr. Wilson claims, have ignored the sordid and unhappy events of Dickens's childhood, which, secretly brooded upon, made him a harsh and rebellious critic of society. The essay draws attention to his fervid interest in prisons, crime, and insanity, and his growing distrust of the commercial middle class, developing from the type miser of *Nicholas Nickleby* to the hypocritical Pecksniff and Casby. The fog-ridden atmosphere of *Bleak House* contains the full implication of his gloomy social message; even gloomier is *Little Dorrit,* with its "imprisoning states of mind." This method, brilliantly illuminating in regard to Dickens, seems somewhat less inevitable when applied to "The Kipling that Nobody Read." Besides the early misery described in "Baa, Baa, Black Sheep," Mr. Wilson holds, Kipling's faulty vision and physical weakness gave him an exaggerated admiration for the man of action; he was unable to face any fundamental conflict because he "lacked faith in the artist's vocation." There are briefer essays on Casanova, who was a climber; Mrs. Wharton, whose work took shape under the strain of her husband's insanity; and Hemingway, who has responded to every pressure of the moral atmosphere of his time. The paper on *Finnegans Wake* is a beautiful exposition of Joyce's symbolism; and the last, on Sophocles's *Philoctetes,* incidentally sums up Mr. Wilson's thesis that artistic strength can be evolved from suffering only if the artist accepts and uses the hurt. (*H. McC.*)

A Venture in Remembrance. By M. A. De Wolfe Howe. Little, Brown. 1941. 319 pp.

DISTINGUISHED as a biographer of New Englanders, Mr. Howe now turns to his own story, how he himself has become a New Englander — indeed, even a Bostonian. He was born in Rhode Island and brought up in Pennsylvania, and his memoirs include some pleasant pages about long summers at Bristol, schooldays at Reading, and college classmates at Lehigh. The heart of the book, however, lies in Mr. Howe's vivid memories of the eminent figures he has known. He began his acquaintance with Boston "while Holmes and Whittier and Lowell were yet living, and Emerson and Longfellow had but recently quitted the scene." He became intimate with Barrett Wendell, Charles Townsend Copeland, and Charles Eliot Norton, and frequented the literary gatherings which were still going on at the house of Mrs. James T. Fields. There is a delightful chapter on the once beloved *Youth's Companion,* where he served for five years in the editorial department, and another on the *Atlantic Monthly,* with which he had a long association. Even more interesting, because of Mr. Howe's unflagging sympathy with people, is the chapter entitled "Confessions of a Biographer." His first substantial life was that of the historian George Bancroft; since then, he writes, he has rarely been without some biographical or historical task at hand. His *Barrett Wendell* won the Pulitzer Prize in 1925; but he himself regards *John Jay Chapman* as his "most exciting piece of work." Though he modestly takes credit for a certain "steam-shovel persistency" more than for any other virtue, critics have already acknowledged the wisdom and penetration characteristic of his other books and quite as evident in this. Much of the present volume's charm is due to the fact that its author remains an "unrepentant liberal," as kindly of temper and flexible of mind as he has been throughout his long and varied literary career. (*H. McC.*)

Berlin Diary. By William L. Shirer. Knopf. 1941. 605 pp.

THE popularity of Mr. Shirer's journal of German events from 1934 to 1940 is due to the same directness and immediacy which have attracted so much attention to his broadcasts. He describes Hitler's frenzied speeches, and has seen him off-guard on the verge of a nervous collapse. He was in Prague during the Czech crisis, in Berlin during the mobilization against Poland, and noted on August 31, 1939: "Everybody against the war. People talking openly." This curious apathy continued even through the stupendous victories. From Gdynia Mr. Shirer watched firing on the Poles; he was at the front during a battle on the Scheldt, and, following in the wake of the German tanks and artillery, saw the ruins and the trains of refugees. He knew before the French did where the armistice would be signed, and witnessed the humiliating act. While his sympathies were entirely with the Allies, he could nevertheless diagnose easily the weakness of France, whose people were unwilling to fight, and whose military leaders were old and antiquated in ideas and methods. At the same time he calls the "morale of the German troops fantastically good," noting especially the youth of the generals and, in contrast to 1914, the equalitarian spirit uniting officers and common soldiers. Besides its value as a day-by-day record, the book is of interest for many facts and comments which the Nazi censors refused to pass for radio use at the time of their occurrence. (*M. M.*)

Good Neighbors. By Hubert Herring. Yale. 1941. 381 pp.

MR. HERRING has been known for many years for his deep interest in Latin America. He now surveys it in relation to the totalitarian governments and to the United States, devoting nearly two-thirds of the book to Argentina, Brazil, and Chile. "Argentina, the most mature, alert, and enterprising of our American neighbors," he writes, has to be understood in the terms of Habsburg-Bourbon Spain and the class-conscious *dignidad* which scorns manual labor. As two thousand families own one-fifth of all the land, it is not hard to understand why the ruling class sympathizes with fascism; yet democratic forces are at work through the press and the public schools. Although Argentina prides herself on her industry, in view of her poverty in coal and iron her real wealth is in her farms and live stock. Brazil Mr. Herring finds both rich and poor — rich in natural products, notably in coffee, cotton, and cacao; but a feudal system of share-cropping, insufficient and inadequate food for the masses, and traces of a former slave-holding society have impoverished the people. Chile is unique in that she has no race antagonism. Settlements of northern Europeans, especially the Germans, are noticeable; but even here, as in Argentina and Brazil, the younger German generation admires the Nazis. As for the general attitude towards the United States, it still harbors suspicions of imperialism; on the other hand, President Roosevelt is popular, and the leading press, as well as the schools, works for pan-American solidarity. (*M. M.*)

Low on the War. By David Low. Simon and Schuster. 1941. 157 pp.

MR. LOW'S cartoons for the London *Evening Standard,* for a long time now considered among the finest of their kind, have achieved a startling keenness since the outbreak of the war. With devastating aptness he hits off presumption and conceit abroad — and timidity and selfishness at home. Hitler, shouting at God, "*You* may have begun Man, but *I,* Adolf Hitler, will finish him!" is naturally his chief target; but he has very little more respect for an English treasury buttressed with sandbags and still demanding its forms in triplicate in the face of urgent national needs. Sometimes the artist is comic, as in "Sad Tale of a Punctured Chin," depicting Mussolini's deflation during the Greek campaign; more often ironic, as when he shows Himmler's "angels of peace" descending solemnly over the Low Countries; occasionally simply grim, as in "Harvest Moon," a brilliantly suggestive drawing of crumpled Nazi planes, stacked like haycocks in a moonlit field. The volume reflects the indomitable spirit of the whole British

public, from day laborers to Mr. Low's familiar Colonel Blimp, who rears up from his mattress in a cramped air raid shelter to announce, "Gad, Sir John, Beaverbrook is right. We must show Hitler we have command of the air, the seas, the land, and the Underground!" (*H. McC.*)

Let Us Now Praise Famous Men. By James Agee and Walker Evans. Houghton Mifflin. 1941. 471 pp.

THIS study of three share-cropping families in Alabama is written by Mr. Agee and illustrated with excellent photographs of the type which Mr. Evans has already done so successfully for the government. They tell nearly all there is to know about these people — about their houses, rude though with a certain primitive nobility, utterly unsanitary, and inadequate as shelters against rain or cold; their rough clothes, pathetically tuned up to higher standards on Sunday; the unrestful sleep of the whole family on ragged bedding in an airless room; their coarse food, with corn predominating; their talk and their sad silences; their early marriages; the schooling of their children or the lack of it when distance from the school bus or work on the farm is an obstacle; the conditions of their tenantry, and, above all, their body-destroying and soul-numbing servitude to King Cotton from the breaking of the field before planting to the feverish picking. Mr. Agee points out in the preface that the authors of the book "are trying to deal with it not as journalists, sociologists, politicians, entertainers, humanitarians, priests, or artists, but seriously." The seriousness takes the form, at times, of Whitmanesque rhapsodies, incoherent introspection, or critical outbursts against accepted prejudices and illusions. The reaction to these comments will vary with the reader; but there can be no doubt that the profound love and respect for the victims of cotton farming tenantry which have given the work its peculiar form have created a memorable picture. (*M. M.*)

American Journalism. By Frank Luther Mott. Macmillan. 1941. 772 pp.

To cover in one volume 250 years of American newspapers, from the broadside of Colonial times to the forty-page sheet and the tabloid, is a gigantic task. Probably no one but Dr. Mott, whose exhaustive *History of American Magazines* won a Pulitzer Prize two years ago, could have done it so thoroughly. His present work is naturally bulky, but he wastes no words. More interested throughout in trends than in personalities, he analyzes each successive stage in newspaper development: the party press of the first century, intensely biassed and often more than a little rowdy; the rôle of news in the Civil War; the rise of the independent press, followed by the period of "yellow journalism"; and the evolution of the modern paper and its special code since 1914. Certain angles of the subject recur in every section. The changing function of the war correspondent is one; another is freedom of the press (viewed historically rather than theoretically); while still another, "Presidents and the Press," shows how various presidents have reacted to the problem of publicity. Feature stories, illustrations, and cartoons are comparatively recent; but questions of expansion and circulation, and particularly of advertising, have always been vital. As Dr. Mott himself writes, "Not a few precious scoundrels mix with the high-minded editors in these pages," and here and there one wishes that he had enlarged on some of his lively thumbnail sketches. However, the author has compiled not only an invaluable reference book but a rich chronicle of a peculiarly American field of endeavor. (*H. McC.*)

In the Mill. By John Masefield. Macmillan. 1941. 158 pp.

FOR two years during the 'nineties John Masefield worked in a Yonkers carpet mill. Though he was less than twenty, he had been some years at sea; and, rough as the factory was, such privileges as regular hours, a full night's sleep, and leisure to read meant much to him. He liked the men he met, and found with some surprise that though they teased him for his odd English ways they liked him too. The beauty of the Hudson River country delighted him. And he read persistently — not

with system, because he was "much too ignorant," but taking every sort of book in his stride, from Malory, Chaucer, and Swinburne to French grammar and medical works. Then, as he wandered from one author to another, he encountered Keats, and knew that "my law was to follow poetry, even if I died of it." Increasingly homesick for England and for the background of letters which he knew the mill job could never give him, he finally shipped for Liverpool. Masefield has knocked about the world too much to be morbidly class-conscious: "we gave a square deal in return for one," is his condensed judgment on his working days. But the same hard sense which produced that attitude also made him see the faults of the mill system — uncertainty, haphazard control, the wasteful monotony of repeating a set task without any knowledge of the full process. The fundamental thing in the end is what probably interested him most at the start — the human companionship of his fellow workers. (*H. McC.*)

Autobiography. By Eric Gill. Devin-Adair. 1941. 300 pp.

No one could expect the autobiography of the late Eric Gill, so long a storm center in the world of art, to be a conventional memoir of facts and doings. He himself calls it "an autopsychography, a record of mental experience"; and he adds that it is lacking in both calm and humility — which, though only superficially true, explains much of the irritation aroused by Mr. Gill as well as the book. He disliked art school, and at twenty-one abruptly dropped the genteel trade of architecture for a job of letter-cutting. Six years later he made his first real stone carving; when his sculptures proved a success, he began designing type and engraving woodcuts for several fine presses. But events, to his own mind at least, were of secondary importance. At the same time he was becoming increasingly interested in religion, and after various stages of belief and unbelief entered the Catholic Church in 1913. This conversion affected him very deeply, and his religious views influenced nearly everything he produced or wrote. This does not mean that he became any less outspoken. On the contrary, being convinced through and through of the Christian ideal, he is all the more frankly disgusted with those who prefer to ignore it, in the Church or out of it. But there is, even so, a great deal of truth in his remarks; and, for all his acidity, his book has warmth and unfailing honesty — a virtue somewhat rare in autobiographies. (*H. McC.*)

Aztecs of Mexico. By George C. Vaillant. Doubleday, Doran. 1941. 340 pp.

THE spreading interest in Aztec culture has created a good public for a book which is at the same time both scholarly and readable. Dr. Vaillant, a recognized authority, covers the whole origin, rise, and fall of the Aztec nation, and the characteristics of its civilization. The first immigration of Indian tribes probably took place across the frozen sea between Asia and Alaska. The history of the Aztecs themselves, who may have migrated into the Mexican lake region in the twelfth century and who held the dominant political power over Mexico before the Spanish conquest, can be reconstructed better than that of the other Indian nations from contemporary sources available in both Indian and Spanish. The author gives in separate chapters an account of various aspects of Aztec life — the place of the individual in the social structure; the economy; and the religion, craftsmanship, art and ritual, all of which are closely connected. The social system was democratic, though differentiated by occupational rank instead of inherited class. While private wealth existed in this society, "the communal ownership of productive property was its economic base." The Aztec religion, which penetrated all public life, was a polytheistic worship of natural forces, and the art which it created was consequently both symbolistic and open to natural forms. Impressive examples of Mayan, Toltec, and Aztec architecture, sculpture, painting, and pottery may be seen in the plates. (*M. M.*)

Library Notes

Richard de Bury on the Love of Books

RICHARD DE BURY'S *Philobiblon* has been for centuries a classic in the literature of collecting, regarded with affection by book-lovers from its earliest circulation in manuscript. The Library has just acquired the first edition printed in England, issued at Oxford in 1599 [**G.389A.362]. The *editio princeps* appeared at Cologne in 1473; the text was edited for the English public — though still in Latin — by Thomas James (later the first keeper of the Bodleian Library), who, as he said, could not bear to see it languishing in moth-eaten manuscripts, and practically bullied the university printer into publishing it. It was not translated until 1832.

It is almost unjust to the sincerity and charm of this little treatise to quote mere excerpts. No other such work so fully conveys the timeless attraction of book-collecting. "O books, who alone are liberal and free, who give to all who ask of you and enfranchise all who serve you faithfully!" De Bury exclaims, applying to his beloved library "all the noblest comparisons of Scripture." Wisdom, to his mind, is more precious than any riches, and no dearness of price ought to hinder a man from buying books. Then he speaks in the name of the volumes themselves, to show how grievously they suffer from negligent clergy; from war, "which is above all plagues injurious to books"; from careless students who drop crumbs, scribble in the margins, and forget to wash their hands; or from thieves who rip out the fly-leaves.

So great was his own passion for books that he had to defend himself against the criticism of other churchmen, who censured him "now for excess of curiosity, now for the exhibition of vanity, now for intemperance of delight in literature." As he pointed out, he collected not simply for his own pleasure, but for the benefit of all scholars, especially the University of Oxford, to which he meant to bequeath his library. Yet, although his intention was upright, he humbly admitted that his enthusiasm might perchance have been the cause of some small faults; hence, in his final chapter, he asked for the prayers of all those scholars who might follow him.

De Bury was the son of Sir Richard Aungerville of Bury St. Edmunds, and as a young man was appointed tutor to the future Edward III. He held several offices during the latter's reign, and was twice ambassador to Pope John XXII; it was during his embassy to Avignon, probably about 1330, that he became friendly with Petrarch, who speaks warmly of his love of learning. In 1333 he was made bishop of Durham. He served as High Chancellor and Treasurer, and was active in diplomatic work; but whatever he was doing, he found time for reading and talk with literary men, who delighted to visit him even at the cost of falling over the folios and quartos which strewed his study. His scheme for founding a hall at Oxford — Durham College, where Trinity College now stands — was unhappily not carried out during his lifetime. He completed the *Philobiblon* on his fifty-eighth birthday, January 24, 1345, only three months before he died. **H. McC.**

Browning's Copy of "La Légende des Siècles"

THE Library has recently acquired a first edition of Victor Hugo's *La Légende des Siècles* — the greatest work of the poet, and one of the greatest poetical works of the nineteenth century — which once belonged to Robert Browning, or rather, first, to Elizabeth Barrett Browning. It bears on the fly-leaf the inscription in Browning's hand: "Dearest Isa Blagden gave this book to Ba on our last but one (last happy) journey to Rome, Nov. 1859. Casa Guidi. July 24, '61."

Browning wrote these words less than a month after his wife's death, and in the house in Florence in which they had spent their best time together. "Ba" was Mrs. Browning's nickname. In the first year of their marriage the two poets

settled in Florence, which henceforth became their home, although they frequently spent their winters in Rome. During that "last happy" visit to Rome in 1859 Mrs. Browning had not been free from illness, but the following winter there she was a complete invalid. Shortly after their return to Florence, she died.

Isabella, generally known as Isa, Blagden had been an intimate friend of Mrs. Browning, and her friendship extended to Robert Browning and his twelve-year-old son, whom she took into her house for a time after his mother's death. Miss Blagden, who was herself the author of five novels, had made her villa a social center for the English and American *literati* who were drawn to Florence in the fifties. She and Browning corresponded regularly until 1872, shortly before her death.

The book contains the first series of Hugo's poem. It is bound in vellum ornamented with gilt tooling. The second series appeared in 1877. **M. M.**

A Correction

In the review of *Cotton Mather: A Bibliography of his Works,* which appeared in the April 1941 issue of MORE BOOKS, it was stated that the undertaking was completed through the generosity of the late Tracy McGregor of Detroit. While it is entirely true that Mr. McGregor *revived* the work on the Mather Bibliographies when it was abandoned during the depression, it was Mr. and Mrs. William G. Mather of Cleveland who thereafter carried the financial burden.

Rare Luther Tracts

FIFTEEN rare tracts and epistles by Martin Luther, supplementing the Luther items already in the Library, represent important sources for the history of the Reformation. Bound in one volume, with the arms of the Duke of Sutherland on the covers, they were originally issued from different presses between the crucial years of 1521 and 1552.

The first is a very rare edition — *Eyn Sendtbrieff von Doctor Martin Luther nach seinem abschydt von Wurmbs.* The printer is believed to have been Hans Erfurt of Worms. When the famous Diet at that city had passed its edict declaring him a heretic and an outlaw, Luther left, travelling in the direction of Eisenach. At Friedberg he sent a Latin letter to the Emperor, and the same was sent in German to the delegates. If it could be shown by the Scriptures that he had erred, he assures them, he would be the first to throw his books into the fire; the word of God, however, cannot be judged by worldly authorities. Ten days after writing his letter, on May 1, 1521, the reformer was captured in the Thuringian woods by friendly pursuers who took him to the Wartburg.

Eyn Sendbriff Mar. Luthers über die frage, Ob auch yemandt on glawben verstorben selig werden müge, printed in 1522 by Nickel Schirlentz at Wittenberg, is addressed to a nobleman, Hans von Rechenberg, who had fought against the Turks in the service of the kings of Bohemia and Hungary and become an Evangelical leader. Luther answers the question of salvation without faith in the negative. The volume also includes a reprint of this letter dated 1523, supposedly the work of S. Otmar of Augsburg.

Den Auszerwelten lieben Freunden gottis, dated 1523 and probably printed by Hans Lufft at Wittenberg, is an encouragement sent to the Christians of Livonia, who had reported progress of the Reformation there. An interesting polemical treatise, *De instituendis ministris ecclesiae,* an exposition of church order which Luther had written at the request of the Hussite Gallus Cahera, appears in two translations — one by Paul Speratus and the other by Martin Reinhard. *Wider das Blind und Toll verdamnuss,* 1524, is a protest against the forced recantation and condemnation of an Evangelical student, Arsacius Seehofer, at the University of Ingolstadt. On the other hand, *Von den Schleichern und Winckelpredigern* is directed against Anabaptists and shows that the apostle of freedom knew where to draw the line.

The last item, printed without date by Hermann Hamsing at Nuremberg, is a sermon on the Last Judgment, and has on the title-page a fine woodcut portrait of Luther. **M. M.**

The Griswold Catalogue

The catalogue of the correspondence of R. W. Griswold, begun in the March 1941 issue, will be continued later in the fall. The publication of the complete list will probably require six or seven more instalments.

Foreign Reformation Tracts in English

TWO translated tracts, recently acquired, show the close connection of the Reformation in England with the reform movements on the Continent. The earlier of the two is *A declaration of the masse, the fruyte therof the cause & the meane* by Antoine Marcort (or Marcourt), printed in 1547. Although the colophon reads "Prynted at Wyttenberge by Hans Luft," the printing is known to have been done by John Day in London. Another issue from the same press, which has the German printer's name spelt *Lufte,* appeared in the same year, but the one in the Library is much rarer. The *Short-Title Catalogue* lists only one other copy, at the University of Cambridge.

The French original of this tract was connected with one of the most turbulent episodes of the Reformation in France. In October 1534, during a lull in the persecution of Protestants, there appeared placards on the walls of buildings in Paris and other cities, even in the King's bed-chamber, containing a violent attack on the Mass. Their author was Antoine Marcort, a Protestant who had fled to Switzerland. The placards caused great indignation and led to the trial and burning of many Lutherans.

The English translation of Marcort's polemic is based on a version "newly perused and augmented by the fyrst author therof." The author argues against the Mass as a sacrifice, the doctrine of transubstantiation, and the "assystence or corporall presence" of Christ in the sacrament; then he discusses the name and ritual of the Mass, declaring it contrary to Christ's institution; and finally he attacks various abuses. The introduction and epilogue are by an English Protestant with the pseudonym of Cephas Geranius. Ironically, the little book is bound in a leaf from a manuscript service book.

The second tract is Luther's famous treatise *Touching the Libertie of a Christian,* in the translation of James Bell, printed in 1579 by Ralph Newbery and H. Bynneman in London. Preceding the title essay is an epistle addressed by Luther to Pope Leo X. James Bell — who was an eager English reformer and a translator, mainly of the works of John Foxe — undoubtedly made his translation from Luther's Latin version, which contained the dedicatory letter to the Pope and the *Tractatus de libertate Christiana* in one booklet, whereas in the German version, printed in the same year 1520, these had appeared separately.

The treatise, which is more moderate in tone than the later controversial tracts, is a classic expression of the Lutheran doctrine of the superiority of faith over works. The translator, in his dedication to Anne, Countess of Warwick, thus commends the German reformer: "I dare boldly affirme, that there was never any a more trustie servant to his Mayster: never any of more undaunted courage in hys Maysters cause: never any that adventured . . . farther: never any that used more constancie, magnanimitie and force, in battering the fortresses of the enimie." **M. M.**

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Amusements. Sports	*Fine Arts*	*Navigation*
Bibliography. Libraries	*Genealogy*	*Philosophy*
Biography	*Geography. Stamps*	*Poetry*
Business	*History*	*Politics & Government*
Children's Books	*Journalism. Composition*	*Religion. Theology*
Domestic Science	*Language*	*Science*
Drama. Stage	*Law. Legislation*	*Sociology*
Economics	*Local History*	*Technology*
Education	*Manners & Customs*	*Travel & Description*
Essays. Literature	*Military Science*	*Wit and Humor*
Fiction	*Music*	*Year-books. Encyclopedias*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections. For most of those in the Central Library, and also at the Business Branch, there is being adopted the form of cataloging and classification in use in the Library of Congress. For the Open Shelf Department and the Young People's Room in the Central Library, and for the thirty general branch libraries, there is being adopted a simplified form of the Dewey Decimal Classification.

During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without call numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalogs in the various departments.

The symbol = following a title indicates that the work is a gift to the Library

Amusements. Sports

Kemmerer, James W. Games for parties and social occasions; complete suggestions for all types of parties. Minneapolis, Northwestern Press. 1939.

Vines, Ellsworth. Tennis simplified for everybody. American Sports Pub. Co. [1940.]

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Baldwin, Emma V., and William E. **Marcus.** Library costs and budgets. Bowker. 1941.

Bibliographic index, The. 1940. 340 pp. **B.H.794.59**

Book review digest, The. 1940. Wilson. 1941. 1158 pp. **B.H.821.10=6153.27**

Brown, Lloyd Arnold. Notes on the care and cataloguing of old maps. 1941. ***Atlas 5.B7**

Cumulative Book Index. Annual cumulations. 1940. Wilson. 1941. 1491 pp. **B.H.785.3=6150A.35**

[Dwiggins, William Addison.] WAD to RR; a letter about designing type. Harvard College Library. 1940. ***8194.07-105=*Q.59.323**

Historical records survey, California. List of the letters and documents of rulers and statesmen in the William Andrew Clark memorial library (University of California at Los Angeles). Los Angeles. 1941. The Southern California Historical records survey project.

Literary market place, The, 1940, a directory for publishers, broadcasters and advertisers. Bowker. 1940. 65 pp. **B.H. General Ref. Desk**

Martin, Laura Katherine. Magazines for high schools; an evaluation of a hundred titles. Wilson. 1941.

Morley, Christopher D. Friends, Romans. Minneapolis, Ampersand Club. 1940. A talk at the Fiftieth Anniversary Dinner of the Minneapolis Public Library.

National Catholic Library Association, The, *compilers.* A reading list for Catholics, . . . edited by John M. O'Loughlin. America Press. 1940. 124 pp. **B.H.794.2D**

Summers, Montague. A bibliography of the Restoration drama. London, Fortune Press. [1940.]

Whitaker's Cumulative Book List. Annual volume. 1940. London. [1941.] 225 pp. **B.H.785.8=2140A.89**

Biography

Single

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Brett, S. Reed. John Pym, 1583–1643, the statesman of the Puritan revolution. London, Murray. [1940].

Burckhardt, Carl J. Richelieu, his rise to power. Allen & Unwin. [1940.]

Cohen, Lucy. Some recollections of Claude Goldsmid Montefiore, 1858–1938. London, Faber. [1940.]

Dewes, Simon, *pseud.* Mrs. Delany. London, Rich & Cowan. [1940.]

Harrison, Michael. Gambler's glory; the story of John Law. London, Rich & Cowan. [1940.]
This biography of John Law, written in the form of fiction, gives a picture of life in France under Louis XIV and Louis XV.

Hay, Thomas Robson, and M. R. **Werner.** The admirable trumpeter; a biography of General James Wilkinson. Doubleday, Doran. 1941.

Lias, Godfrey. Beneš of Czechoslovakia. Allen & Unwin. [1940.]

Mackay, Janet. Little Madam; a biography of Henrietta Maria. London, Bell. 1939.
The life of Henriette-Marie, the daughter of Henry of Navarre and Queen of King Charles I of England.

Madol, Hans Roger. The private life of Queen Alexandra. London, Hutchinson. [1940.]

Nicholson, Harold. Byron, the last journey, April 1823–April 1824. London, Constable. [1940.] **PR4382.N5 1940**
New edition with supplementary chapter.

Oldmeadow, Ernest. Francis, Cardinal Bourne. Burns, Oates & Washbourne. 1940.

Olson, Ernst Wilhelm. Olof Olsson; the man, his work, and his thought. Rock Island, Ill., Augustana Book Concern. 1941.

Seaver, George. Scott of the Antarctic, a study in character. London, Murray. 1940.

Selver, Paul. Masaryk. London, Joseph. 1940.
Introduction by Jan Masaryk.

Sencourt, Robert, *pseud.* Winston Churchill. London, Faber. [1940.]

Smythe, F. S. Edward Whymper. London, Hodder and Stoughton. [1940.]

Withers, Percy. A buried life; personal recollections of A. E. Housman. Cape. 1940.

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Baxter, Beverley. Men, martyrs and mountebanks. Beverley Baxter's inner story of personalities and events behind the war. London, Hutchinson. [1941.]

Biographical encyclopedia of America. v. 1– 1940– New York. [1940–]

Catholic who's who and year-book. 1941. Burns, Oates, and Washbourne. 1940. **B.H.642.25**

Criswell, Elijah Harry. Lewis and Clark; linguistic pioneers. Univ. of Missouri. 1940. ***4490A.220.15.No.2**

De Ford, Miriam Allen. Who was when? A dictionary of contemporaries. Wilson. 1940.

Kelly's handbook to the titled, landed and official classes. 1941. London. [1940.] 1972 pp. **B.H.644.3**

Lawrence's authors biographical service [1940– Los Angeles, Golden Syndicate Pub. Co. 1940– **B.H. General Ref. Desk**

Official Catholic directory. 1941. Kenedy. [1941.] **B.H.642.23**

Thomson, Gladys Scott. The Russells in Bloomsbury 1669–1771. Cape. [1940.]

Memoirs. Letters

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Bonert, John. Soldering for workshop, farm and home. New York, Orange Judd Pub. Co. 1941. 8035.166

Emmott & co., *ltd.* Brazing; principles, materials and methods. Manchester [Eng.], Emmott. 1940. 8035.231

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Plastes, *pseud.* Plastics in industry. Brooklyn, Chemical Pub. Co. 1941. 8031D.27

Technical trades publishing company. Trade mechanics. Technical Trades Pub. Co. [1941?] 8034A.47

Verrill, Alpheus Hyatt. Perfumes and spices including an account of soaps and cosmetics. Page. [1940.] 8031E.26

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Mechanical Engineering

Leyson, Burr Watkins. Automotive occupations. Dutton. 1941. 4035.203

Lincoln electric co., Cleveland. Simple blueprint reading with particular reference to welding and welding symbols. Cleveland. [1941.] 4031.152

Scott, Elmer F., and *I. C. S. Staff.* Core making and machine molding. International Textbook Co. [1940.] 8025A.34

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Jevons, J. Dudley. The metallurgy of deep drawing and pressing. Wiley. 1940. 8023.225

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Morgan, Willard D., *and others.* Graphic graflex photography; the master book for the larger camera. New York, Morgan & Lester. [1941.] 8029B.36R

Suschitzky, W. Photographing children. "The Studio." 1940. 8029A.431

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Abbey, Kathryn Trimmer. Florida, land of change. Univ. of North Carolina. 1941.

Darby, H. C. The draining of the fens. Cambridge Univ. 1940.

Gordon, Helen Cameron. Syria as it is. London, Methuen. [1939.]

Haskell, Arnold Lionel. Waltzing Matilda; a background to Australia. London, Black. 1940.

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Heim, Arnold, and August **Gansser.** The throne of the gods; an account of the

first Swiss expedition to the Himalayas. London, Macmillan. 1939.
Illustrated with sketches and 220 remarkable plates in photogravure.

Hoerger, Frederick F. Highroad number "2" (Muse). New Orleans, Vieux Carre Pub. Co. [1939.]

Hulme, Edward Maslin. Wandering in France. Caxton Printers. 1941.

Sava, George, *pseud.* Monkey serenade; travels in Bulgaria. Faber. [1940.]
Travels by donkey through Bulgaria, by a Bulgarian doctor now resident in England.

Vowles, Hugh Pembroke. Ukraine and its people. London, Chambers. [1939.]

Writers' program. Wyoming; a guide to its history, highways, and people. Compiled by workers of the Writers' program of the Work projects administration in the state of Wyoming. Oxford Univ. [1941.]

Wit and Humor

Čapek, Karel. I had a dog and a cat. Allen & Unwin. [1940.]

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A philosophical-sociological phantasy in the form of a dialogue between God and a kind of neo-Noah.

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Indian Year Book. 1940–41. Bombay. [1940.] 1276 pp. **B.H.641.30**

Lupton, Martha, *and others, editors.* The encyclopedia of creative thought. Indianapolis, Droke. [1941.] **B.H. Centre Desk**

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More Books

The Bulletin of the Boston Public Library

OCTOBER, 1941

A Bibliography of Toys in Literature

BY MARY R. TRAVERSO

SCIENTISTS claim that the custom of playing with toys is practically as old as humanity itself. They base this assumption on the theory that playthings are as necessary to human health as food and medicine. Toys are a child's first teachers in that they educate the senses of touch and sight at the very time when he learns most and quickest.

In early days children played with toys similar for the most part to those of today. Yet toys have been modified by the times, since every invention and scientific venture has been duplicated in some respect by the toy maker.

Since toys play such an important part in a child's life, it is only natural that they should have a prominent place in his literature. Andersen, the acknowledged master of the modern story of children, wrote several tales in which the characters are toys, most of them dolls. Charles Kingsley has given us one of the prettiest of all doll poems. Stevenson, Dickens, whose genius delighted in dolls and their makers, and many other writers of great importance have used toys as their characters. Whether they chose such characters because they considered that toys aid in the development of human sympathies or whether they wished to remember a favorite toy of their childhood may never be known. One may be certain, however, that once having selected a toy as a character each writer honored it with his finest style.

This bibliography aims to present some of the most interesting books and selections about toys in children's literature. Because of the wealth of material in this field, the choice is limited to those works in which toys play an important part. The list makes no pretensions to completeness. It deals largely with fiction, poetry, and drama; however, a few worthwhile books on the history of toys and toy-collecting have been included. Books on toy-making and plays for puppets and marionettes have been omitted, as many excellent bibliographies on both subjects are available. All the books listed are in English except two, in

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French, on the history of toys. Only books which could be examined personally have been included. No periodical articles have been listed. A subject index has been provided in order to show in which selections individual toys are mentioned.

I am indebted to Mrs. Bertha V. Hartzell, Supervisor of Training, for her guidance in the compilation of the bibliography; to Miss Alice M. Jordan, Supervisor of Work with Children Emeritus, for the choice of the subject and for her valuable criticisms; and to the librarians who gave ready assistance.

History of Toys

1. **Allemagne, Henry René d'.** Histoire des jouets. Paris, Hachette, [c1902]. 316 pp. illus. pl. 31.5 cm.
   A profusely illustrated book on the history of toys, by one considered a past master on this subject.
2. **Boehm, Max Ulrich von.** Dolls and puppets. London, Harrap, [c1932]. 522 pp. illus. pl. port. 21.5 cm.
   An illustrated history of dolls and puppets of all countries, translated from the German by Josephine Nicoll, with a note on puppets by George Bernard Shaw.
3. **Claretie, Léo.** Les jouets: — Histoire — fabrication. Paris, Quantin, [c1893]. 324 pp. illus. pl. 24 cm.
   The history and manufacture of toys.
4. **Grober, Karl.** Children's toys of bygone day; a history of playthings of all peoples from prehistoric times to the XIXth century. London, Botsford, [c1928]. 65 pp. illus. pl. 30 cm.
   "The present book is an attempt to describe in word and picture the great field occupied by children's toys in our Western civilization and to trace their development from ancient times up to the beginning of the modern toy industry." — *Preface.*
5. **Holme, C. Geoffrey,** *editor.* Children's toys of yesterday. London, The Studio Ltd., 1932. 128 pp. pl. 29 cm.
   "This is a book which shows the kind of toys that children played with in days gone by. . . . Clever craftsmen have made these toys, they have worked as hard and carefully on them as if they had been designing costumes for real people and building houses that were actually to be lived in." — *Introduction.*
6. **Jackson, Emily.** Toys of other days. N.Y., Scribner, 1908. 308 pp. illus. pl. 25.5 cm.
   A history of all types of toys of former days.
7. **Seyffert, O. Wilhelm Oscar.** Toys. Berlin, Wasmuth, [c1930]. 40 pp. pl. 26.5 cm.
   "The toys illustrated in this book came from the Saxon Museum of Folk Art, and are now in the Jaegerhof in Dresden." — *Preface.*
   The toys were described by O. Seyffert and painted by W. Trier.
8. **Singleton, Esther.** Dolls. N. Y., Payson and Clarke, [c1927]. 167 pp. pl. 26 cm.
   "There are three points that I have brought out for the first time in this book: (1), the doll is not as old as generally thought; (2), the doll is a greater stimulant to the little girl's imagination than to her maternal instinct; and (3), the importance of the Fashion Doll." — *Introduction.*

9. **White, Gwen.** A picture book of ancient and modern dolls. N. Y., Macmillan, 1928. 44 pp. illus. pl. 27 cm.
   Delightful illustrations of ancient and modern dolls, some of which are now in museums, with a few words about the origin of each.

Toys in Fiction

10. **Andersen, Hans Christian.** The constant tin soldier. (In his Wonder stories told for children. [n.d.] pp. 368–372.)
    When fire destroyed him and the dancing doll he loved, the tin soldier melted into the shape of a heart.
11. — The lovers. (In his Wonder stories told for children. [n.d.] pp. 69–72.)
    Her beauty gone, the morocco ball turned to the splendid top she had always ignored, only to learn that his love for her was dead.
12. — The money-pig. (In his Wonder stories told for children. [n.d.] pp. 55–57.)
    The clay money-pig is shattered by a fall from his lofty place of honor during a party of the nursery toys.
13. — The shepherdess and the chimney-sweep. (In Hans Andersen's fairy tales. [c1911.] pp. 202–210.)
    How the chimney-sweep won the pretty china shepherdess.
14. **Bailey, Carolyn Sherwin.** The kite that played a joke. (In her Friendly tales. [c1923.] pp. 261–265.)
    How the kite stopped the meeting house clock.
15. — The rag doll's Christmas. (In Walters, Maude Owens. A book of Christmas stories. 1931 [c1930]. pp. 28–30.)
    When the old rag doll feared she would be consigned to the attic, the Christmas Angel mended her and placed her on the very tip of the tree.
16. — The soldier who lived in the drum. (In her Stories for Sunday telling. [c1916.] pp. 57–59.)
    The story of a magic drum and the little soldier who lived inside.
17. — The tinkling, singing music box. (In her Stories for Sunday telling. [c1916.] pp. 64–71.)
    How Molly, the little errand girl, won the music box when it sang its best song for her.
18. — The top that could sing. (In her Tell me another story. 1918. pp. 80–84.)
    About the singing top that made children happy wherever it went.
19. — The voyage of the bottle doll. (In her Friendly tales. [c1923.] pp. 271–276.)
    Freed from the ice that held her fast all winter, the bottle doll made her way down stream and thrilled the heart of a little girl who found her.
20. **Baker, Margaret.** Victoria Josephine. N. Y., Dodd, 1936. 89 pp. illus. 22 cm.
    The adventures of Victoria Josephine, an aristocratic wooden doll, after her seventy years of retirement.
21. **Barringer, Marie.** Martin, the goose boy. Garden City, Doubleday, 1932. 188 pp. Illus. pl. 20.5 cm.
    "Martin, the little wooden goose-boy, frolics with his friends, Gustel and Gustel's grandfather, who carves beautiful toys and clocks in the Black Forest." — *Graded List of Books for Children.* 1936.

22. **Barzini, Luigi.** The little match man. Phila., Penn, 1923. 164 pp. illus. pl. 21.5 cm.
"The story of a little man made of matches who came to life and had many wonderful adventures. Translated from the Italian." — *Booklist.*

23. **Beard, Emma Patten.** The pantalette doll from the Metropolitan museum. Chicago, Whitman [c1931]. 160 pp. illus. pl. 23.5 cm.
Minerva Ida Adams, a pantalette doll, disappears after a doll bazaar. Later she is discovered in a museum, where she rightly belongs, and is left there because she seems so happy. The doll, trunk, and dinner set described in this story are now in the Eudora collection in the Metropolitan Museum.

24. **Benson, Edward Frederick.** David Blaize and the blue door. N. Y., Doubleday, [n.d.]. 217 pp. illus. 21 cm.
"After David finds the blue door under his pillow and follows the Flame Cats down the passage, he starts upon a series of strange experiences." — Toronto Public Library. *Books for Boys and Girls.* 1927.

Berry, Erick, *pseud.* See **Best, Mrs. Allena (Champlin).**

25. **Best, Mrs. Allena (Champlin).** Mon Du Jos, the story of a little black doll. Garden City, Doubleday, 1931. 116 pp. illus. 21 cm.
Mon Du Jos, a very black doll, lost in the African jungle, was happy indeed to find a real home and friends to thrill with his adventures as a lion tamer.

26. — Strings to adventure. N. Y., Lothrop, 1935. 221 pp. illus. 20.5 cm.
"How two high school girls interested in marionettes use their hobby to earn money for a college nest egg. They give performances at schools and summer camps, thereby experiencing more than one adventure. Many interesting details relative to the making and manipulation of marionettes are woven into the story, which will be enjoyed by girls of twelve to fifteen." — *Booklist.*

27. **Bianco, Mrs. Margery (Williams).** The adventures of Andy. N. Y., Doran [c1927]. 227 pp. pl. 23.5 cm.
"After Andromeda's little girl was married there did not seem to be anything for her to do but go away and never come back. She encounters others of the B.A.T. (Brotherhood of Ancient Toys) in her travels, and has many adventures that are out of the ordinary for a doll, and in the most desperate of them a mysterious stranger always comes to the rescue in a most romantic way." — *Horn Book.*

28. — The little wooden doll. N. Y., Macmillan, 1932 [c1925]. 65 pp. illus. pl. 16.5 cm.
"An old-fashioned wooden doll has spent many days in the attic with only the mice and the spiders for company. But they are good friends and with their aid she becomes the treasure for a poor little girl. The drawings were done by the author's daughter when she was a little girl." — Providence Public Library.

29. — Poor Cecco. N. Y., Doran, [c1925]. 175 pp. illus. pl. 24.5 cm.
"The story of a wonderful wooden dog who was the jolliest toy in the house until he and Bulka went out to explore the world. They met a lively wooden doll, named Jensina, who lived on an old ash heap, and she shared their further adventures." — Pittsburgh. Carnegie Library.

30. — The skin horse. N. Y., Doran, [c1927]. 42 pp. illus. pl. 20.5 cm.
"The tale of a skin horse which has been handed down from one child to another in a family until all were grown up, and then sent to a hospital to become the favorite of a very sick little child. The child's dearest wish is that the horse will one day take him on a journey round the world and in the end the animal does turn into a kind of angel horse and bears the little patient away from his pain." — *Saturday Review of Literature.*

31. — The velveteen rabbit; or How toys became real. Garden City, Doran, 1932. 19 pp. illus. pl. 24.5 cm.
"Short story of a much loved toy animal who is changed by nursery magic into a live rabbit." — Pittsburgh. Carnegie Library.

32. **Boutet de Monvel, Louis Maurice,** *illustrator.* Susanna's auction. N. Y., Macmillan, 1934 [c1923]. 72 pp. illus. pl. 16.5 cm.
Susanna auctions her dolls to pay for an expensive vase she broke.

33. **Bouton, Elizabeth Gladwin.** Grandmother's doll. N. Y., Duffield and Green, [c1931]. 106 pp. illus. pl. 24.5 cm.
The diary of a charming Victorian doll from London town, that had a bright dimpled face, a poor wobbly leg — and a four poster bed.

34. **Bowen, William Alvin.** The old tobacco shop. N. Y., Macmillan, 1921. 236 pp. illus. pl. 19.5 cm.
"When Freddie was a little boy his father sent him to the old tobacco shop and he made friends with Mr. Punch, the wooden man outside the door, Toby Littleback who kept the shop, and Toby's Aunt Amanda. That was the beginning of fantastic adventures by land and sea, with pirates, and enchantments. Humorous and well-written; delightfully suggestive of Barrie, Dickens and Stevenson." — New York State Library. *Best Books.*

35. **Boyd, Pearle M.** Mike. N. Y., Holt, [c1928]. 107 pp. illus. 21.5 cm.
"This is the story of a dog with shoe-button eyes, a tail dangling flippantly by one slight thread, and a pleasant face in spite of his troubles." — *Horn Book.*

36. **Brock, Emma Lillian.** Drusilla. N. Y., Macmillan, 1937. 120 pp. illus. 20 cm.
Drusilla's own story of her covered wagon trip to Minnesota.

37. — Little fat Gretchen. N. Y., Knopf, 1934. 38 pp. illus. 20.5 cm.
"Gretchen belongs to a music box where she sits and sings to her Puppchen, but one day Puppchen disappears and little fat Gretchen hunts everywhere for her. The crayon pictures in green and black are of the wood animals she interviews." — *Horn Book.*

38. **Brown, Abbie Farwell.** Balloon boy. (In her Star jewels and other wonders. [c1905.] pp. 25–39.)
How the "Little Man" cleverly handled the situation when a crowd of boys cut the strings of the balloons little Carlo was selling.

39. — The lonesomest doll. Boston, Houghton, [c1929]. 76 pp. illus. 18 cm.
"Rescue of a doll confined in the treasure house because too splendid for her little mother to play with." — New York State Library. *Best Books.*

40. **Brown, Beatrice Bradshaw.** A doll's day. Boston, Little, Brown, 1931. 57 pp. Illus. 19.5 x 23 cm.
A picture book in rhyme recording the doings of a doll from the time her little mother calls her at seven in the morning until bed time at seven.

41. **Burnett, Frances Hodgson.** Racketty-packetty house: as told by Queen Crosspatch. N. Y., Century, 1906. 129 pp. illus. 16 cm.
"This is the story about the doll family I liked and the doll family I didn't." — *Queen Crosspatch in the preface.*

42. **Cather, Katherine Dunlap.** The luck boy of Toy Valley. (In her Educating by story-telling. 1925 [c1918]. pp. 302–306.)
How the "luck gift" his mother sent him brought good fortune to Franz.

43. **Chiesa, Carol Della.** Puppet parade. N. Y., Longmans, 1932. 242 pp. illus. pl. 19 cm.
How Pinocchio is crowned king of the Italian marionettes at their gathering in Florence.

44. **Connor, H. Hal.** Sandy the tin soldier of the A. E. F. N. Y., Laidlaw, 1931. 114 pp. illus. 22.5 cm.
How Sandy, a faithful tin soldier, saved Captain Bob's life.

45. **Dalgliesh, Alice.** Little wooden farmer. (In her Little wooden farmer and the story of the jungle pool. 1934. pp. 1–19.)
The story of the little wooden farmer and the animals the boat captain brought him.

46. **DeHuff, Elizabeth Willis.** Five little katchinas. Boston, Houghton, 1930. 86 pp. illus. 21 cm.
"A fanciful tale of the adventures of five little wooden Katchinas which come alive while little Blue Flower sleeps." — *Horn Book.*

47. **DeMorgan, Mary.** The toy princess. (In Graham, Eleanor. Welcome Christmas! [c1932.] pp. 245–266.)
The perfect manners of the wooden doll made her such a favorite with the court that the king and his council decided that she and not the real princess should inherit the throne.

48. **Diaz, Mrs. Abby Morton.** Polly Cologne. Boston, Lothrop, [c1930]. 215 pp. illus. pl. 20 cm.
"Polly Cologne, the best-known of all rag dolls, was lost, and enough happened before she was found to make a real mystery story for children, involving many characters, including a certain little dog, Rover, that had an important part in all that happened." — *Horn Book.*

49. **Dillingham, Elizabeth Thompson.** Pillow dolly. (In Dillingham, Elizabeth Thompson, and Emerson, Adelle Powers. "Tell it again" stories. [c1911.] pp. 157–159.)
When Harry had to have a dolly to bring to the party, his mother made him one from a pillow.

50. — Princetta's doll. (In Dillingham, Elizabeth Thompson, and Emerson, Adelle Powers. "Tell it again" stories. [c1911.] pp. 14–19.)
How the fairy granted Princetta's wish for a doll.

51. **Donaldson, Lois.** Karl's wooden horse. Chicago, Whitman, 1932. 29 pp. illus. 18.5 cm.
"For the very, very young, the simple story of a Swedish toy in action, has nice color and is a pleasant size to handle, being not too big for comfort and intimateness." — Rachel Field in *Saturday Review of Literature.*

52. **Du Bois, Theodora.** The traveling toys. Philadelphia, Penn, [c1934]. 201 pp. illus. pl. 22.5 cm.
Wally Russ Walrus, Bruno Blue Bear, Polly Rag Doll, and two iron kittens take a trip to Europe with their owners, Nancy and David, and have many delightful adventures.

53. **Encking, Louise F.** The toy maker; how a tree became a toy village; from the original of Gerda Thelen; retold by Louise F. Encking. Chicago, Whitman, 1935. 16 pp. illus. 24 cm.
"The pictures in this book, with the accompanying clear, brief text, show the processes involved in making wooden toys from a pine tree. The subject matter is appealing to children . . ." — *Booklist.*

54. **Ewing, Mrs. Juliana Horatia (Gatty).** The land of lost toys. (In her Brownies and other tales. 1924. pp. 53–84.)
After Aunt Penelope's story of her visit to the land of lost toys, Sam promises to become a doll doctor and toy mender to make amends for his former abuse of toys.

Fairstar, Mrs., *pseud.* See **Horne, Richard Henry.**

55. **Fanciulli, Giuseppe.** Little blue man; translated from the Italian by May M. Sweet. Boston, Houghton, 1926. 197 pp. illus. pl. 21 cm.
After his many adventures and heroic deeds, the little paper blue man settles down on the nursery shelf to grow old serenely with his many happy memories.

56. **Farjeon, Eleanor.** The perfect zoo. Philadelphia, McKay, [c1929]. 31 pp. 20.5 x 26.5 cm.
A story of toy animals and the children who mistreated them.

57. **Feuillet, Octave.** The story of Mr. Punch. N. Y., Dutton, [c1929]. 139 pp. illus. 21.5 cm.
This is a story of the mysterious birth of Mr. Punch, how he curried favor at the court, his pranks, and his amusing theatre performances.

58. **Field, Rachel Lyman.** The bird began to sing. N. Y., Morrow, [c1932]. 64 pp. illus. pl. 22 cm.
"A charming tale about Grandpa Schultz's carved bird and how little Hilda's coöperative efforts to make it sing brought Christmas spirit into a household." — *Saturday Review of Literature.*

59. — Hitty, her first hundred years. N. Y., Macmillan, 1930 [c1929]. 207 pp. illus. pl. 21.5 cm.
"Hitty, a doll of real character carved from a block of mountain ash, writes the story of her eventful life from the security of an antique-shop window which she shares with Theobold, a rather overbearing cat. Her career, begun in a quiet Maine village, is crowded with adventures and she gives lively doll's eye glimpses of the widely differing places and people that she encounters during her hundred years, and of the manners and modes of her times. The illustrations by Dorothy P. Lathrop are the happiest extension of the text. Will be enjoyed by both grown-ups and children." — Cleveland Public Library. *Open Shelf.*

60. — Little dog Toby. N. Y., Macmillan, 1933 [c1928]. 118 pp. illus. 16.5 cm.
Little dog Toby joins a Punch and Judy show and travels over England, attaining the heights his mother had dreamed for him.

61. — Christmas in London. (In Dalgliesh, Alice. Christmas. 1934. pp. 189–204.)
Little dog Toby's merry adventures at the Christmas party at Buckingham Palace.

62. **Fischer, Ellen,** and **Fischer, Adam.** The dolls' journey. N. Y., Warne, [n.d.]. 80 pp. pl. 29 cm.
Because they were neglected, Tara's many dolls took a train trip and stayed away all summer, but were happy indeed when Tara came for them in the fall.

63. **Forbes, Katharine Russell.** Dilly, a china cat. Boston, Lothrop, [c1931]. 219 pp. illus. 19.5 cm.
The adventures of Dilly, a big yellow and white china cat.

64. **Franchi, Anna.** The little lead soldier. Philadelphia, Penn, 1919. 186 pp. illus. pl. 21.5 cm.
The amusing adventures of Tamburino, the little lead soldier.

65. **Freeman, Mrs. Mary Eleanor (Wilkins).** Jimmy Scarecrow's Christmas. (In Dickinson, Asa Don, and Skinner, Ada Maria, editors. The children's book of Christmas stories. 1926 [c1913]. pp. 103–112.)
Betsey gives Jim Crow her doll-baby because he did not receive a Christmas gift. A year later, when her doll is returned, Betsey is surprised to see that she has grown an inch, and can talk and walk.

66. **Fyleman, Rose.** The doll's house. Garden City, Doubleday, 1931. 99 pp. illus. pl. 20.5 cm.

Although "most people who live in dolls' houses have a rather dull time," the Godolphins, who occupied Daphne's doll house, led their own lives and found it very interesting.

67. **Garis, Howard Roger.** Tuftoo, the clown. N. Y., Appleton, 1928. 282 pp. illus. 19.5 cm.

The adventures of Tuftoo, the prince of all clowns, and Molla and Dick, who found him and returned him to the traveling show people.

68. **Guth, Zdenek,** *illustrator.* Little Christmas; or, How the toys come, a story of a little boy, far away, long ago, and to-day. N. Y., Macmillan, 1929. 32 pp. pl. 19 cm.

"A legendary Christmas tale of Czechoslovakia. The pictures, made when the artist was 17, are beautiful interpretations of the Christmas spirit . . ." — *Wisconsin Library Bulletin.*

69. **Hill, Helen,** and **Maxwell, Violet.** Rudi of the Toll gate. N. Y., Macmillan, 1932. 184 pp. illus. 21 cm.

"In a little town near Nuremberg, seven-year old Rudi lives and goes to school. His friend, Gottlieb, is a toymaker and wins the prize at the toy fair, and Rudi himself discovers a treasure in a secret room in the old city wall." — *Horn Book.*

70. — Toys and Christmas. (In Dalgliesh, Alice. Christmas. 1934. pp. 137–146.)

Selected from *Rudi of the Toll Gate.*

71. **Holberg, Ruth,** and **Holberg, Richard.** Mitty and Mr. Syrup. Garden City, Doubleday, 1935. 31 pp. illus. 23 cm.

"A pleasant glimpse of life in a little Wisconsin town in the 90's is given in this picture story book. It tells of Mitty's search for the precious doll that she had carelessly left sitting on the wood box, and which disappeared mysteriously after Mr. Syrup, the friendly milkman, had made his calls down the village street. The illustrations in color and black and white reflect the scene as well as the incidents of the story. For children of six to nine . . ." — *Booklist.*

72. **Horne, Richard Henry.** Memoirs of a London doll. N. Y., Macmillan, 1929 [c1922]. 174 pp. pl. 16.5 cm.

"Maria Poppet was a wooden doll made in the garret room of Sprat, a doll maker in London. Each member of the Sprat family had a special part in the making of the dolls." — New York State Library. *Best Books.*

73. **Hutchinson, Veronica Somerville,** *editor.* The doll in the grass. (In her Candlelight stories. 1928. pp. 11–15.)

The prince, searching for a bride who could spin and weave and make a shirt in a day, found a doll who attained normal size when she accidentally dropped into the water from her spoon chariot.

74. **James, Winifred Lewellin.** The adventures of Luisa in Mexico. N. Y., Dutton, [c1930]. 123 pp. illus. 19.5 cm.

Luisa, a Spanish doll with irresistible charm, describes her visit to Mexico.

75. **Jewett, Sarah Orne.** The water dolly. (In her Play days. [c1906.] pp. 7–18.)

How a doll washed up by the sea brought happiness to a little girl.

76. **Joseph, Mrs. Helen (Haiman).** Little Mr. Clown; the adventures of a marionette. N. Y., Harcourt, [c1932]. 190 pp. Illus. pl. 20 cm.

"The adventures of the little puppet, Mr. Clown, that begin as soon as the white paint dries on his funny face." — *Horn Book.*

77. **King, Mona Reed.** Patsy Ann; her happy times. Chicago, Rand, [c1935]. 60 pp. pl. 17 cm.
"A little book for pre-school and first grade describing a doll's day." — *Booklist.*

78. **Knight, Marjorie.** Doll house at world's end. N. Y., Dutton, 1936. 119 pp. illus. 23 cm.
The adventures of the old dolls in their doll house in the attic.

79. **LaRue, Mabel Guinnip.** The little red drum. (In her Zip the toy mule and other stories. 1932. pp. 3–8.)

80. — Zip the toy mule. (In her Zip the toy mule and other stories. 1932. pp. 39–46.)

81. **Lattimore, Eleanor Frances.** The lost leopard. N. Y., Harcourt, [c1935]. 104 pp. illus. pl. 15 cm.
"The fact that John lost his favorite toy while walking in Kensington gardens was not strange in itself, but that another little child lost an identical one, and at the same time, was a coincidence that led to a complicated series of events. A simple well-sustained story for children of five to eight . . ." — *Booklist.*

82. **Leighton, Clare Veronica Hope.** The musical box. N. Y., Longmans, [c1932]. 32 pp. illus. 22 x 27.5 cm.
"What happened to the folk of a French toy town enclosed in glass when the mechanism stopped working." — *Horn Book.*

83. **Lewis, Janet.** The friendly adventures of Ollie Ostrich. Garden City, Doubleday, 1929 [c1923]. 78 pp. illus. pl. 19.5 cm.
Ollie, a wooden ostrich with a solid mahogany tail, has many amusing adventures when he wanders away from the little girl who made him.

84. **Lindsay, Maud McKnight.** The toy shop. Boston, Lothrop, [c1926]. 158 pp. illus. pl. 18.5 cm.
"A little old lady with silvery hair and pleasant twinkling eyes kept the toy shop and all the children called her the toy lady. Here are stories about some of the playthings purchased from her and about the children who received them." — Pittsburgh. Carnegie Library.

85. **Lindsay, Walter.** This wooden pig went with Dora. N. Y., McBride, 1930. 78 pp. illus. pl. 23.5 cm.
Dora found a wooden pig with only three legs and gave him a fourth one. This brought him to life and together they had many interesting adventures.

86. **Lorenzini, Carlo.** The adventures of Pinocchio. N. Y., Macmillan, [c1935]. 403 pp. illus. pl. 29.5 cm.
"A new and attractive edition of the story of the little wooden marionette, so long a favorite of American children. There are many pictures both in color and black and white. The translator is a Cleveland librarian." — Cleveland Public Library. *Open Shelf.*

87. — Pinocchio in Africa. Translated from the Italian of Cherubini by Angelo Patri. Boston, Ginn, [c1911]. 152 pp. illus. 17 cm.
"Sequel to Collodi's 'Pinocchio' narrating the wooden marionette's experience in Africa, where after many amusing and exciting adventures he is crowned emperor of all Africa by a cannibal tribe." — *Booklist.*
Pinocchio in America describes the marionette's adventures in that country.

88. **Maloy, Lois.** Arabella of the merry go round. N. Y., Scribner, [c1935]. 58 pp. illus. 21 cm.
Arabella, a wooden merry-go-round horse, steps off to see the world and has many amusing adventures.

89. **Maria,** queen consort of Ferdinand I, king of Roumania. The magic doll of Roumania. N. Y., Stokes, 1929. 319 pp. illus. pl. 21.5 cm.
"... Nancy, a little American, encounters many other interesting and different ways of living during her journey through Roumania with her magic doll. . ." — *Horn Book.*

90. **Marshall, Archibald.** Peggy in Toyland. N. Y., Dodd, 1930, [c1920]. 277 pp. illus. pl. 19.5 cm.
Peggy dreams of a visit to Toyland with her doll and teddy bear.

91. **Milne, Alan Alexander.** Winnie-the-Pooh. N. Y., Dutton, [c1926]. 158 pp. illus. 19.5 cm.
Stories of Christopher Robin's toys as told to him by his father.

92. **Moeschlin, Elsa.** The red horse. N. Y., Coward McCann, [n.d.] 20 pp. illus. pl. 27 cm.
Trott-trott, the little red horse Peter received for Christmas, grew big and carried him on a wonderful journey to the wood-horse carver.

93. **Moore, Colleen.** The enchanted castle. Garden City, Garden City Pub. Co., 1935. 63 pp. illus. pl. 28 cm.
Two little girls who believe in fairies break the spell over the castle, and the royal wedding, interrupted so many years before, takes place. The scene is laid in Colleen Moore's doll house, known as the most exquisite toy in the world.

94. **Morley, Margaret Warner.** Donkey John of the Toy Valley. Chicago, McClurg, [c1909]. 298 pp. illus. 19 cm.
"Story of a little boy who wins a prize for carving donkeys and goes to a city fair to sell them. Gives a good picture of the life of the toy-carvers in a valley of the Tyrol and of the goat-herders on the surrounding mountains." — *Booklist.*

Morris, Rhoda, *pseud.* See **Stephenson, Mrs. Delia (Morris),** and **Nelson, Rhoda.**

95. **Morrison, Lucile Phillips.** Doll dreams. Hollywood, Hollycrofters, [n.d.] 121 pp. illus. 22 cm.
An interesting collection of thirty-one doll stories written by children at the request of the Doll Lady.

96. **Morrow, Mrs. Elizabeth Reeve (Cutter).** The painted pig. N. Y., Knopf, 1930. 32 pp. illus. pl. 27.5 cm.
"... Pita had the most fascinating painted china pig, with roses on his back and a tiny rosebud on his tail. . ." — *Book Review Digest.*

Nelson, Rhoda, *joint author.* See **Stephenson, Mrs. Delia (Morris),** and **Nelson, Rhoda.**

97. **Nicholson, William.** Clever Bill. N. Y., Doubleday, 1927. 23 pp. illus. pl. 17 x 24.5 cm.
"Colored pictures and running comment tell for small children the story of Clever Bill Davis, the toy soldier who was left out of Mary's bag when she went visiting, and what Clever Bill did about it." — *Book Review Digest.*

98. **Palmer, Elizabeth.** The nightingale house. N. Y., Scribner, 1938. 122 pp. illus.
The story of a doll house and the doll for which it was named.

99. **Parrish, Anne.** Floating island. N. Y., Harper, [c1930]. 265 pp. illus. pl. map. 23 cm.
"A highly imaginative tale of the strange adventures of Mr. and Mrs. Doll, their three children and black Dinah, the nurse, when shipwrecked on the shore of a tropical island." — Cleveland Public Library. *Open Shelf.*

100. **Paull, Grace.** They had a blue cart. Racine, Wis., Whitman, [c1935]. 27 pp. pl. 17 cm.
"A small, gayly colored picture book of the toy world." — *Booklist.*

101. **Petersham, Maud,** and **Petersham, Miska.** Get-away and Hary Janos. N. Y., Viking, 1933. 62 pp. illus. pl. 28 cm.
This is the story of an old worn out horse and his friend, a wooden soldier doll, in a far off land where old toys are made new. All the characters are toys.

102. **Phillips, Ethel Calvert.** Little rag doll. Boston, Houghton, [c1930]. 173 pp. illus. 21 cm.
"About Dilly, the rag doll, Mrs. Thimbletop the doll fairy, and a grandmother cat, who lived and kept house in a little girl's playhouse." — *Book Review Digest.*

103. — The lively adventures of Johnny Ping Wing. Boston, Houghton, [c1929]. 153 pp. illus. 20.5 cm.
With the coöperation of the toys, Johnny Ping Wing, a gay little Chinaman made of peanuts, succeeded in bringing happiness to little Jim.

104. — The popover family. Boston, Houghton, [c1927]. 132 pp. illus. pl. 19.5 cm.
"A pleasing story for the younger children, all about dolls, their doll house home and their surprising adventures." — *Wisconsin Library Bulletin.*

105. — Pretty Polly Perkins. Boston, Houghton, 1925. 122 pp. pl. 20.5 cm.
"Herein are set forth the adventures of a rag doll with a little American girl; black-haired, rosy cheeked Anna Marie, the French girl: and wee Ailie McNabb, who was Scotch." — Providence Public Library.

106. **Potter, Beatrix.** Tale of two bad mice. N. Y., Warne, [c1904]. 85 pp. pl. 14.5 cm.
Adventures of two bad mice in the doll house.

107. **Poulsson, Emilie.** The China Rabbit family. (In her In the child's world. 1904. pp. 86–88.)
Mrs. China Rabbit and her four little rabbits were baked in a cake for the children and later lived with the other toys in the nursery closet.

108. **Pyle, Katherine.** The Christmas angel. Boston, Little, Brown, [c1900]. 136 pp. illus. 19 cm.
"Mary's search for Kris Kringle's grandmother and her adventures in the Wonder country where all the toys are alive." — Pittsburgh. Carnegie Library.

109. **Richards, Mrs. Laura Elizabeth (Howe).** The ambitious rocking-horse. (In her Joyous story of Toto. [c1913.] pp. 118–121.)
How desire to be the first brought the destruction of the rocking-horse.

110. — Rubber baby. (In her Five minute stories. [c1895.] pp. 26–28.)
The rubber dolly's July Fourth air trip.

111. **Sandburg, Carl.** The wedding procession of the rag doll and the broom handle who was in it. (In his Rootabaga stories. 1922. pp. 99–104.)

112. **Sewell, Helen.** A head for Happy. N. Y., Macmillan, 1931. 52 pp. illus. pl. maps. 19 x 21 cm.
Letty, tired of all her toys, made a doll out of a pillow and then travelled over the world to find it a head.

113. **Siebe, Josephine.** Kasperle's adventures. N. Y., Macmillan, 1929. 199 pp. illus. pl. 23 cm.
"Kasperle is a German Pinocchio. He was carved out in the Black Forest and while he may never rival the older puppet in popularity he should be known to the same readers." — *Wisconsin Library Bulletin.*

114. **Smith, Gertrude.** A merry Christmas. (In Walters, Maude Owens. A book of Christmas stories for children. 1931. pp. 4–8.)
The story of Arabella's and Araminta's Christmas and the toys Santa Claus left for them.

115. **Stephenson, Mrs. Delia (Morris), and Nelson, Rhoda.** Susan and Arabella, pioneers; by Rhoda Morris. Boston, Little, Brown, 1935. 247 pp. illus. 20.5 cm.
"This story has for its background the journey from Missouri to Oregon made by the Barton family and their establishment of a home in the Willamette valley. Susan, although young, proved herself a sturdy pioneer and the account of her devotion to her only plaything, the beautiful flaxen-haired doll, Arabella, and of her fearlessness when captured by Indians, will delight girls of ten to twelve." — *Booklist.*

116. **Sterne, Emma Gelders.** Miranda is a princess. N. Y., Dodd, 1937. 221 pp. illus. 22 cm.
". . . An extravaganza based on a familiar legend, that of how a dancing puppet saved a city from siege. . ." — *Horn Book.*

117. **Stoddard, Anne.** A good little dog. N. Y., Century, [c1930]. 52 pp. illus. 21.5 cm.
Bingo disliked Mathilda, the rag doll, but when she was in danger of being destroyed by a fire in the playroom he bravely rescued her.

118. **Stone, Amy Wentworth.** P-Penny and his little red cart. Boston, Lothrop, [c1934]. 165 pp. illus. 20.5 cm.
"For P-Penny did a good deal of business with his little red cart. He carried groceries up the street, and packages to the postoffice, and sometimes he even dragged heavy books from the library for people." — *Text.*

119. **Thorne-Thomsen, Gudrun.** The doll under the briar rosebush. (In his The birch and the star and other stories. [c1915.] pp. 31–40.)
How five-year-old Beate's doll saved her from falling into a well. Further adventures of the doll, Beate, may be found in the stories "The floating island" and "Viggo" in the same collection.

120. **Webb, Clifford.** Butterwick farm. N. Y., Warne, 1933. 75 pp. pl. 23 x 22 cm.
Jennifer visits Butterwick Farm in search of her lost doll, Jemina, and finds her in the hay, just where she had left her, talking to the mice.

121. **Wheeler, Post.** Wassilissa the beautiful. (In his Russian wonder tales. [c1931.] pp. 31–58.)
How the wooden doll Wassilissa received with her dying mother's blessing helps her to endure the wrath of stepmother and stepsisters.

122. **Whiteman, Edna L.,** *compiler and editor.* The lost doll. (In her Playmates in print. [c1926.] pp. 24–27.)
What happened when the little doll, Jennie Bluebell, was lost in the grass. A story adapted from Maud Lindsay's "The lost doll".

123. **Wiggin, Kate Douglas, and Smith, Nora Archibald,** *editors.* The doll in the grass. (In their Fairy ring. 1934 [c1910]. pp. 45–47.)
Ashiepattle, the young prince, sets out upon the king's request to find himself a wife who can spin and weave and make a shirt in a day.

124. **Wilkinson, Walter.** The peep show. N. Y., Stokes, 1932. 229 pp. 20 cm.
"A delightful description of the author's adventure in making a puppet show, packing it on a Punch and Judy cart and taking it to Devon and Cornish roads with him. . ." — *Five Years of Children's Books.*

125. — Puppets in Yorkshire. N. Y., Stokes, 1931. 245 pp. 20.5 cm.

126. — Vagabonds and puppets. N. Y., Stokes, 1930. 206 pp. 20 cm.

Toys in Poetry

127. **Aldis, Dorothy Keeley.** Christmas dog. (In her Hop, skip, and jump. [c1934.] p. 33.)
128. — Found again. (In her Hop, skip, and jump. [c1934.] p. 55.)
129. — Not any more. (In her Hop, skip, and jump. [c1934.] p. 24.)
130. **Allingham, William.** A swing song. (In his Robin Redbreast and other verses. 1930. pp. 7–11.)
131. **Barbauld, Anna Letitia.** The doll's house. (In Ingpen, Roger, editor. One thousand poems for children. [c1923.] p. 94.)
132. **Belloc, Hilaire.** George. (In Hutchinson, Veronica Somerville, editor. Fireside poems. 1930. pp. 108–109.)
133. **Bennett, H. H.** A strange adventure. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] pp. 150–152.)
134. **Brown, Abbie Farwell.** Balloons. (In her Star jewels and other wonders. [c1905.] p. 40.)
135. — Jack-in-the-box. (In her Pocketful of posies. 1902. pp. 30–31.)
136. —A music box. (In her Pocketful of posies. 1902. p. 71.)
137. **Brown, Beatrice.** My kite. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 10–11.)
138. **Crandell, A. B.** The owner away. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] p. 3.)
139. **Davies, Mary Carolyn.** When dolly is afraid. (In her Little freckled person. [c1919.] pp. 24–25.)
140. **Dodge, Mary Mapes.** Poor Jack-in-the-box. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] p. 82.)
141. — The rocking horse. (In her Rhymes and jingles. 1927 [c1916]. pp. 196–197.)
142. — The wooden horse. (In her Rhymes and jingles. 1927 [c1916]. pp. 206–207.)
143. **Dowd, Emma C.** A funny chicken. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] p. 15.)
144. **Drinkwater, John.** The wooden pig. (In his More about me. Poems for a child. 1930. pp. 70–72.)
145. **Dulcken, H. W.** Dolly's doctor. (In Forbes, Edith Emerson, compiler. Favourites of a nursery of seventy years ago; and some others of later date. [c1916.] pp. 118–119.)
146. **Eisgruber, Elsa,** *illustrator.* Spin, top, spin. (In her Spin, top, spin, and Rosemarie and thyme. 1929. pp. 1–14.)
147. **Ewing, Mrs. Juliana Horatia (Gatty).** Dolly's lullaby. (In Smith, Sophronia, compiler. Book of lullabies. [c1925.] pp. 392–393.)
148. **Farrar, John.** The drum. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 13–14.)

149. **Fenellosa, Mary.** Kite-flying. (In Harrington, Mildred P. Ring-a-round. 1930. p.19.)
150. **Field, Eugene.** The doll's wooing. (In his Poems of childhood. 1904 [c1920]. pp. 188–189.)
151. — The drum. (In his Poems of childhood. 1904 [c1920]. pp. 123–124.)
152. — The duel. (In his Poems of childhood. 1904 [c1920]. pp. 133–134.)
153. — The humming-top. (In his Poems of childhood. 1904 [c1920]. pp. 159–160.)
154. — Little boy blue. (In his poems of childhood. 1904 [c1920]. pp. 66–67.)
155. — The naughty doll. (In his Poems of childhood. 1904 [c1920]. pp. 5–6.)
156. — With trumpet and drum. (In his Poems of childhood. 1904 [c1920]. pp. 1–2.)
157. **Field, Rachel Lyman.** The china dog. (In her Taxis and toadstools. 1927 [c1926]. p. 76.)
158. — The restless balloon. (In her The pointed people. 1924. p. 87.)
159. — The toy shop. (In her Taxis and toadstools. 1927 [c1926]. p. 38.
160. **Fischer, Aileen L.** Kites. (In her The coffee-pot face. 1933. p. 55.)
161. — The race. (In her The coffee-pot face. 1933. p. 50.)
162. — The raggedy doll. (In her The coffee-pot face. 1933. p. 27.)
163. **Fyleman, Rose.** The balloon man. (In Literature committee of the association for childhood education. Sung under the silver umbrella. 1935. p. 54.)
164. **Guest, Edgar Albert.** As it goes. (In his Rhymes of childhood. [c1924.] pp. 98–99.)
165. — The broken drum. (In his Rhymes of childhood. [c1924.] pp. 130–131.)
166. —Pa did it. (In his Rhymes of childhood. [c1924.] pp. 117–118.)
167. — The toy-strewn home. (In his Rhymes of childhood. [c1924.] pp. 73–74.)
168. **Harrington, Mrs. Sarah Jane (Smith).** My little boat. (In Harrington, Mildred P. Ring-a-round. 1930. p. 5.)
169. **Hill, Barr.** Hoop song. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] p. 93.)
170. **Hoatson, Florence.** Two dolls. (In her The little white gate. [n.d.] p. 63.)
171. **Jenkins, Besse.** Baby Molly and her dolly. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] p. 80.)
172. **Kingsley, Charles.** The lost doll. (In Huffard, Grace Thompson, and others. My poetry book. [c1934.] pp. 51–52.)
173. **Milne, Alan Alexander.** Now we are six. N. Y., Dutton, [c1927]. 103 pp. illus. 18.5 cm.
174. — When we were very young. N. Y., Dutton, [c1924]. 100 pp. illus. 18.5 cm.
175. **Morton.** The balloon man. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 257–258.)
176. **Paine, Albert Bigelow.** Dolly takes tea. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] pp. 73–74.)

177. **Pyle, Katherine.** How the little kite learned to fly. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] pp. 57–58.)
178. — The toys talk of the world. (In Skinner, Mary Budd, and Skinner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] p. 133.)
179. **Rands, William Brighty.** Dolladine. (In Wiggin, Kate Douglas, and Smith, Nora Archibald, editors. The posy ring. 1920 [c1903]. p. 167.)
180. — Dressing the doll. (In Wiggin, Kate Douglas, and Smith, Nora Archibald, editors. The posy ring. 1920 [c1903]. pp. 167–169.)
181. **Reams, Mrs. Olive Mann.** The circus. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 20.)
182. — The doll house. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 10.)
183. — Dollies of mine. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 9.)
184. — My doll carriage and sulky. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 24.)
185. — The rocking horse. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 18.)
186. — The teddy bears. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 11.)
187. — The wooden soldier. (In her Toys and joys; rhymes for sleepy times. [c1921.] p. 12.)
188. **Richards, Mrs. Laura Elizabeth (Howe).** A nursery tragedy. (In her Tirra lirra. 1932. pp. 165–171.)
189. — Belinda Blondie. (In her Tirra lirra. 1932. pp. 154–155.)
190. **Riley, James Whitcomb.** A diverted tragedy. (In his Book of joyous children. [c1902.] pp. 25–26.)
191. **Rossetti, Christina Georgina.** The broken doll. (In Huffard, Grace Thompson, and others. My poetry book. [c1934.] pp. 52.)
192. **Seegmiller, Wilhelmina.** The old doll. (In Huffard, Grace Thompson, and others. My poetry book. [c1934.] pp. 51.)
193. **Shacklett, Mildred D.** The swing ship. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 14–15.)
194. **Smith, Nora Archibald.** The doll's calendar. (In her The Christmas child and other verse for children. 1920. pp. 144–154.)
195. — The feast of the doll. (In Wiggin, Mrs. Kate Douglas (Smith), and Smith, Nora Archibald, editors. Pinafore palace. 1931 [c1907]. pp. 116–117.)
196. **Stevenson, Robert Louis.** Block city. (In his A child's garden of verses. [c1905.] pp. 81–82.)
197. — The dumb soldier. (In his A child's garden of verses. [c1905.] pp. 102–103.)
198. — The land of counterpane. (In his A child's garden of verses. [c1905.] p. 20.)
199. — The swing. (In Huffard, Grace Thompson, and others. My poetry book. [c1934.] p. 35.)

200. — Where go the boats? (In his A child's garden of verses. [1905.] p. 18.)
201. **Tagore, Rabindranath.** Paper boats. (In Stokes, Anne, compiler and editor. Open door to poetry. [1931.] p. 27.)
202. **Taylor, Jane.** Dolly's lullaby. (In Forbes, Edith Emerson, compiler. Favourites of a nursery of seventy years ago; and some others of later date. [c1916.] p. 385.)
203. **Taylor, Jane,** and **Taylor, Ann.** The little girl to her dolly. (In Tileston, Mrs. Mary Wilder (Foote), compiler. Sugar and spice and all that's nice; a book of nursery rhymes and verses. 1928. p. 195.)
204. — The wooden doll and the wax doll. (In their Little Ann, and other poems. [n.d.] pp. 46–47.)
205. **Turner, Nancy Byrd.** Balloons. (In her Magpie lane. [c1927.] pp. 26–28.)
206. — The buccaneer. (In her Magpie lane. [c1927.] p. 28.)
207. — Ships. (In her Magpie lane. [c1927.] p. 28.)
208. **Tuttle, Annie Dodge.** Polly's doll. (In Danielson, Frances Weld, compiler. Story telling time. [c1912.] p. 87.)
209. **Unknown.** I took my dolly for a walk. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 7–8.)
210. — My dolly hung her stocking up. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 106–107.)
211. — Naming dolly. (In Sindelar, Joseph Charles, editor. Christmas celebrations. [c1906.] pp. 46–47.)
212. — Trouble in the doll's house, by last year's Christmas dolly. (In Sindelar, Joseph Charles, editor. Christmas celebrations. [c1906.] pp. 53–54.)
213. **Vandegrift, Margaret.** The dead doll. (In Forbes, Edith Emerson, compiler. Favourites of a nursery of seventy years ago; and some others of later date. [c1916.] pp. 382–384.)
214. **Van Rensselaer, Mrs. Mariana (Griswold).** Dolly's lullaby. (In her Many children. 1921. pp. 33–34.)
215. — The new doll. (In her Many children. 1921. p. 12.)
216. **Waldo, Rose.** Kite tales. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] p. 123.)
217. **Wiggin, Mrs. Kate Douglas (Smith).** Cuddle down, dolly. (In Skinner, Mary Budd, and Skinnner, Joseph Osmun, editors. St. Nicholas book of verse. [c1923.] pp. 34–35.)
218. **Wing, Helen.** Monday morning. (In Hubbard, Alice, and Babbitt, Adeline. The golden flute. [c1932.] pp. 9–10.)
219. **Wolfe, Humbert.** The new doll's house. (In his Cursory rhymes. 1928 [c1927]. pp. 67–77.)

Toys in Drama

220. **Baker, Jessie M.** The dream-toy shop. (In St. Nicholas book of plays and operettas; second series. 1927 [c1916]. pp. 3–9.)
Santa Claus's fairy takes the little girl to the dream-toy shop where the toys dance and play on Christmas Eve.

221. **Burnett, Frances Hodgson.** The Racketty-Packetty house. (In Moses, Montrose Jonas, editor. Another treasury of plays for children. 1931 [c1926]. pp. 181–235.)
A play adapted from the author's story of the same name.

222. **Fyleman, Rose.** The fairy and the doll. (In her Eight little plays for children. 1931 [c1925.] pp. 50–54.)
Changed to a fairy by the one who rescued her, the neglected doll pleads to regain her former shape in order to return to the young mistress she loves.

223. **Hare, Walter Ben.** The wishing man. (In his White Christmas and other merry Christmas plays. [c1917.] pp. 131–163.)
A play of the toys that become alive in wishing land.

224. **Isham, F. S., and Weitzel, Edward.** The toy shop. N. Y., French, [c1891]. 12 pp. 19 cm.
The adventures of the toys while the toy maker sleeps.

225. **Milman, Constance.** The dolls' dramas. (In her Doll dramas. [n.d.] pp. 1–32.)
How the toys solve the plot in the nursery.

226. **Olcott, Virginia.** Fire of icicles. (In her Industrial plays for young people. [c1927.] pp. 153–180.)
A play about Saint Sebal and a wooden doll.

227. **Pemberton, May.** Lost toys. (In her Christmas plays for children. 1915. pp. 17–38.)
Maisie finds herself in Toyland, while searching for her lost doll, and learns what becomes of lost toys.

228. **Skinner, Eleanor Louise, and Skinner, Ada Marie.** A royal toy-mender. (In their Children's plays. [c1918.] pp. 203–225.)
How Sam and Dot become toy-menders. This play was suggested by the incident in "The land of lost toys," a story by Juliana Horatia Ewing.

229. **Smith, Nora Archibald.** The quest of the doll. (In her Plays, pantomimes and tableaux for children. 1917. pp. 61–89.)
The gnomes set out to find a doll for Ruby, one of the gnome twins.

230. **Strong, Mirjane.** The lonesome toys. (In Sanford, Anne Putnam, and Schauffler, Robert H., editors. Christmas plays. [c1932.] pp. 131–145.)
How the lonesome toys found new playmates. "Suggested by the episode of Jean Valjean and the Bishop in Victor Hugo's 'Les Miserables'." — *Preface.*

231. **Syrett, Netta.** The old toys. (In her Robin Goodfellow and other fairy plays for children. 1920. pp. 97–115.)

232. **Varney, Alice Summer.** The dolls' tea. (In her Story plays, old and new. Book two. [c1915.] pp. 119–127.)
The dolls of the different nations have a tea party and invite Teddy Bear.

233. **Wilde, Percival.** The toy shop. Boston, Baker, 1924. 47 pp. 19 cm.
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More about Toys

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"Interesting and useful either to the child or the exhibitor or the reference librarian. Pictures of real dolls with stories that weave in descriptions and local settings." — *Wisconsin Library Bulletin.*

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237. **Dowdall, Harry G.,** and **Gleason, Joseph H.** Shambattle; how to play with toy soldiers. N. Y., Knopf, 1929. 135 pp. illus. 20.5 cm.

238. **Moore, Colleen.** Colleen Moore's doll house; the story of the most exquisite toy in the world. Garden City, Garden City Publishing Co. [c1935.] 32 pp. illus. ports. 27 cm.

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Exhibitions from the Wiggin Collection

The Work of Robert Sargent Austin

ETCHINGS and engravings by Robert Sargent Austin will be on exhibition in the Print Gallery during the month of October. Austin is without a doubt the foremost engraver working in England at the present time. His individual line has been developed by deliberate, methodical work. He builds up his finest plates by a succession of corrections, mostly anticipated, as the progress of many of the plates reveals.

Born at Leicester, England, on June 23rd, 1895, at fourteen Austin had already entered the Municipal School of Art. In 1914 he joined the Royal College of Art at South Kensington, and the following year he gave us his first two plates, both done on zinc and unpublished. The War interrupted his studies; returning to them in 1919, he profited greatly from the guidance of Sir Frank Short, under whom he acquired a sound knowledge of technique in the copper plate media. In the interval between 1919 and 1921 he made a visit to the War region again; and this period produced a few promising plates, one of which, "Autumn," showed certain characteristics in which the talents of Austin were beginning to reveal themselves.

In 1922 he competed for the Prix de Rome and was elected on June 28th. The two prints he sent for competition were "Romance" and "Salus Infirmorum," both etchings. The scholarship enabled him to reside in Rome, and many trips from this center found him exploring during vacations where he felt inclined. The year 1923 produced such fine plates as "Blind Beggar of Tivoli," of which the background shows the best treatment of buildings that he had yet achieved, also "Italian Mother" and "Italian Fair," both true to nature and delicate in feeling. In "Wherefore Plough," "The Digger," and "Man with Crucifix," he indicates a sculpturesque quality and austerity which later become characteristic of his work.

"Siena" is a charming little plate of 1924; and in the same year he begins to use line engraving. In "Women in Church" and "Sisters of Assisi," the engraved line is first seen in combination with etching, and soon after he uses the burin in all its purity without the use of the bitten line. Very few etchings are of a later date than this year. Other plates of 1924 are "Mendicanti," "Orvieto," "Palm Sunday," "Verona," "Woman Milking a Goat," and "Woman Praying," which is perhaps the best of the series.

In May 1925 Austin returned to England where he was elected Honorary Secretary to the Faculty of Engraving of the British School; and in 1926 he became a member of the Faculty at the Royal College of Art, teaching engraving under Mr. Malcolm Osborne, R.A. "Cat and Mandolin" is an outstanding print of 1925. The next year he did such fine plates as the "Puppet Master," "Plane Tree Cottage," and "The Bell No. 1." Among these is noticeable another departure in Austin's use of the copper plate in "Boy and Calf," a drypoint depicting swift action with a moving and dashing line. Perhaps realizing that drypoint was not the medium in which he could best

express himself, Austin returned to engraving, and the years that followed found him in full possession of his powers as an accomplished engraver. His plates now begin to show distinction of design, and several have great beauty of composition. There is a particular satisfaction and pleasure in "Woman Milking a Goat."

Later Austin travelled to the Dolomites, the Balearic Islands, and other interesting sketching grounds, and the harvest of these wanderings appears in such plates as "Woman of Scanno," "Cadore," "Donkeys of Selva," and "Cathedral of Palma," in which he returned temporarily to etching. Other plates of outstanding merit are "Woman Praying," a little English landscape entitled "High Bridge," "Alice Lush," "Woman Tethering a Goat," the fine plate "Zouteland," "Scythes," and others of equal importance.

The masterly handling of the burin seen in this exhibition is apparent to every student of this difficult copper plate medium. One sees at once that Austin's art is the result of keen observation and understanding of character, and this combined with a fine grasp of craftsmanship leaves little to be desired. It might be said that Austin was born to the engraver's burin, for his expert use of this tool, with his feeling for purity of line, most truly expresses his innermost thoughts with a sensitive and definite statement upon the copper plate. His prints evince tenderness and clear perception of truth, giving his work strong character and noble simplicity.

An important feature of this exhibition is the collection of sketches, working drawings, and tracings made by the artist as a guide for many of his plates. In several instances the development of a composition can be followed from its first conception. This is true of "Mid-day Rest," "The Mother," "Self Portrait," "Cat and Mandolin," and several others. In a sense the original drawings bring one closer to the artist than his plates. In a print he is usually working from a drawing towards a more organized effect, whereas in his drawings he usually performs for himself, making personal notes and observations.

ARTHUR W. HEINTZELMAN

First Editions of Francis Quarles

FRANCIS QUARLES was one of the most versatile of the Jacobean poets, and one of the most popular. Six rare first editions of his work, new to the Library's collection of seventeenth-century literature, are representative of his varied life, and that of his age as well.

Quarles's poetry went through one edition after another for a century after his death. A reaction, however, set in, of which Pope's contemptuous reference in the *Dunciad* is characteristic. The poet nevertheless has had his defenders, among them Thoreau. "I have been reading lately what of Quarles's poetry I could get," the latter once wrote to Mrs. Emerson. "It is rare to find one who was so much of a poet and so little of an artist . . . He uses language sometimes as greatly as Shakespeare."

But New England has quite another bond with Quarles. In 1638 his friend John Josselyn sailed for the New World, carrying with him a metrical version of six of the Psalms, which he delivered to John Cotton for inclusion in the *Bay Psalm Book*. The first book printed in the Puritan Colony, therefore, includes verses by a royalist poet.

Hadassa: or the History of Queene Ester [*A.7205.1] was printed in London in 1621, and is an epic in rhymed couplets, with some highly colored descriptions. Its chief quality lies in the "meditations divine and morall" appended to each section, in which the poet deplores the evils of his own troubled time.

The Library's copy of *Sions Elegies* [*A.7205.5] is of the first issue and one of the exceedingly rare perfect copies containing leaf A4, usually lacking. These paraphrases of the Lamentations of Jeremiah perhaps most nearly justify the enthusiasm of Thoreau. If they include such lines as "And I (poor I) lie pickled up in teares," they also contain verse of unquestioned merit. The work consists of four threnodies, each containing twenty-two elegies, and a final "Prayer of the Prophet."

Job Militant [*A.7205.3], also printed in 1624, is a paraphrase of the Book of Job. This, like the two earlier volumes, is interspersed with lyrical meditations.

Observations concerning Princes and States [**G.409.128], a prose pamphlet printed in 1642, consists of a hundred aphorisms, many of which show a good deal of worldly wisdom. It is peculiar that Quarles dedicates this collection of political proverbs, not to a sober statesman, but to five "vertuous and noble sisters."

The Loyall Convert [**G.3845.23], 1643, is an uncompromising statement of belief in the divine right of kings and moreover a defense of King Charles's employment of Catholics in his army.

The posthumous poem *The Shepheards Oracles* was published in 1646, two years after the author's death. It is a collection of satirical eclogues; the preface, signed by the publisher John Marriott, is generally believed to have been written by Izaak Walton. The engraved title-page by William Marshall — who made many of the cuts for Quarles's famous *Emblemes* — represents the tree of religion, which, though protected by King Charles with his sword, is being uprooted by a swarm of Puritans. The eclogues ironically reflect current ecclesiastical controversies; and once the poet refers hopefully to the new colonies, "the joyfull mother Of fair and peacefull plenty, call'd by name Nov' Anglia."

Little is known of Quarles's life. He was born in Romford, Essex, in 1592, studied at Lincoln's Inn, and sojourned for a time at Heidelberg as cup-bearer to the English Princess Elizabeth, wife of the Elector Palatine, but before 1629 was settled in Dublin as private secretary to James Ussher, Archbishop of Armagh. In 1639 he was made chronologer of the City of London, which he remained till his death in 1644. His outspoken royalist principles naturally brought him into disfavor with the Commonwealth, and after the publication of the *Loyall Convert* his opponents plundered his library and preferred charges against him — a blow which "struck him so to the heart that he never recovered from it." **M. M.**

Ten Books

The Spoil of Europe. By Thomas Reveille. Norton. 1941. 344 pp.

THE author, whose official position obliges him to hide behind a pseudonym, offers a factual survey of the political and economic technique by which Nazism has consolidated its Empire in Europe. It has been both openly ruthless and astutely expedient, "cashing in on the manifold psychoses of Europe," and making "converts" of the discontented elements in the victimized countries, from militant Catholics to disgruntled Communists. The administration of the New Order is on hierarchic principles according to the degree of Nordic blood in the subjugated peoples. The central rule, however, allows a certain amount of local autonomy, the "office of slave overseer" being entrusted to representatives of conquered territories, as in the Protectorate of Bohemia and Moravia, while, on the other hand, mediocre officials are currently decribed by their colleagues as "fit for service in Poland." The economic penetration of the conquerors is remarkably efficient. They levy tribute for the "cost of occupation" in amounts relative to the war budgets of the conquered countries; they have credit balances in all the central banks, and control foreign commerce. These transactions, supplemented by property sequestered from Jews and political offenders, are amazingly profitable for the Nazis, who in the occupied areas spend no more than a third of what they collect. But Hitler's one miscalculation was the final reaction of England, which he wants as an ally, not an enemy, for his world scheme. (*M. M.*)

No Other Road to Freedom. By Leland Stowe. Knopf. 1941. 432 pp.

LELAND STOWE was a strong isolationist when he went to Europe as war correspondent in September 1939. Seventeen months later he returned to the United States convinced that this is America's war. *No Other Road to Freedom* is the personal account of a man who understands clearly what Nazism has meant to the small countries of Europe and what it may mean to the rest of the world. It is a first-hand story of the heroism of the Finns fighting the Russian aggression in the winter of 1940, and the Greeks defeating the Italian invaders. Mr. Stowe's report of the causes of the fall of Norway, due largely to the treason of Quisling's fifth column, created a sensation at that time. He also witnessed the capture of Rumania and the conquest of the other Balkan countries. But the book is more than a single recording of events; it is a stirring appeal to the people of the United States to awaken to the realization that this country cannot keep her democracy if Britain falls. He takes special issue with Lindbergh on the ability of England and America to establish air superiority over Germany. Airplanes and guns, he says, could not lead to the downfall of America, but only the inside work of Nazi fifth columnists. Just as Hitler first undermined the countries of Europe, so he would undermine the United States. But Mr. Stowe believes that America and Britain will win the war. (*M. E. C.*)

Business As Usual. By I. F. Stone. Modern Age. 1941. 275 pp.

MR. STONE, Washington Editor of *The Nation,* has been one of the most outspoken critics of the progress of the defense program. In this book he presents a comprehensive analysis of the achievements of the first year, pointing out the reasons for failure. We have been talking of the need to spend a hundred billions, yet in the first year we have spent less than two billions, the sum which the Germans are spending a month. The Office of Production Management boasts of great success, but the increases counted in towering percentages often mean "the rise from practically nothing to very little." Shortage of raw material is one of the chief troubles; insufficiency of plants' equipment is another. The Aluminum Company of America has made it impossible for other companies to produce aluminum, and although all the amount available is needed for planes, a very considerable

part is still diverted to the making of luxury automobiles. Mr. Knudsen, so long in the service of General Motors, has made no attempt to force the automobile manufacturers to give up their new models; he has never even ordered a survey of machine-tool capacity. The Reuther Plan for building aircraft and plane engines in automobile factories and the Murray Plan for increasing steel production offered suggestions whereby the machine- and man-power work of each industry could be treated as one great productive pool. These plans, however, were rejected because they interfered with the interests of big business. Mr. Stone believes that the armament program can get under way only if "Knudsenism" — the policy of business-as-usual — is discarded, and the defense program is run democratically.

The Men around Churchill. By René Kraus. Lippincott. 1941. 334 pp.

René Kraus, author of *Winston Churchill,* has written an interesting and informative account of the men whom Churchill has chosen for his colleagues. In spite of the great diversity in their background, these men seem to work harmoniously. Lord Halifax, as Ambassador to the United States, has the task of coördinating English and American efforts; Anthony Eden has replaced Lord Halifax in the Foreign Office; Sir Kingsley Wood, an able lawyer, serves as Chancellor of the Exchequer. Sir Archibald Sinclair, perhaps Churchill's most intimate friend, heads the Air Ministry. But beside these men labors another group, shrewd but unschooled, which illustrates aptly the change in England's social outlook. Ernest Bevin, the ex-docker and trade unionist who is now Minister for Labour and National Service, is a true product of British democracy. Albert V. Alexander is, in the Prime Minister's own words, perhaps "the best naval expert to be found"; but he became head of the fleet without the aid of "pull" or a school tie. Lord Beaverbrook's dramatic rise from poverty is well known. Now he is not only the publisher of the *Daily Express,* but as Minister of Supplies has control of all the production of Britain. Arthur Greenwood supervises the economic conduct of the war, and Sir John Greer Dill and Sir Archibald Wavell hold the military positions. (*M. E. C.*)

Reveille in Washington. By Margaret Leech. Harper. 1941. 483 pp.

Miss Leech presents an intimate biography of the capital from the period immediately preceding the outbreak of the Civil War to the end of those four troubled years. Out of a book crowded with vivid detail emerges a portrait of a city on the border between two warring sections, divided and seemingly leaderless itself, yet the focus of attention throughout both North and South. In the early days of the war few were alive to the seriousness of the situation. The government apparently was sluggish; no one dared to act; red tape, profiteering, and carelessness in high places seemed to be about to finish that dissolution of the Union which secession had begun. Yet slowly order came out of the chaos; the people of the North, at first indifferent to the situation, were galvanized into action. A democracy realized the duty before it, and in spite of slowness, dissension, and occasional inefficiency, it set itself a task and accomplished it. The picture shows soldiers camping in the Capitol, Confederate spies such as the famous Belle Boyd and Rose O'Neal Greenhow, and the negroes in their pathetic plight rushing to the city for sanctuary. Hospital cars come in, generals squabble, senators intrigue. Mrs. Lincoln with her extravagant love of display is scorned by the ladies of Washington. Clara Barton, a little government clerk from Massachusetts, performs miracles in caring for the wounded in spite of the inertia of the Medical Bureau. In 1860 Washington seemed decadent; by 1865 it was a vital city, the political center of a living nation. (*S. E. W.*)

The Ground We Stand On. By John Dos Passos. Harcourt, Brace. 1941. 420 pp.

Mr. Dos Passos, one of the most advanced of our contemporary novelists, feels the need of clarifying the problems of modern democracy — those of freedom, self-government, and tolerance.

He attempts this by the biographical approach. A third of the book is devoted to the figure of Roger Williams, outlined against a complex background of political development through the English Reformation, the Civil War, and the Protectorate. Williams's independent stand against the Puritan autocracy of Salem and Boston focused the most determined forces of respect for individual conscience, just as all the free protesting elements gathered in his Rhode Island and Providence Plantations, where he even protected the Quakers from the persecution of Massachusetts magistrates. In the second section, on the early Republic, Mr. Dos Passos sketches with swift, incisive strokes Benjamin Franklin, Samuel Adams, and Thomas Jefferson, each facing the conservative barrier of North or South in his way, all having in common a certain "parental bent" which, in the author's opinion, compelled them to take responsibility for their fellow men. The longest study in this part is one of the less known Joel Barlow, author of the epic *Columbiad* — a curious combination of poet, speculative business man, liberal agitator, philanthropist, and diplomat. Mr. Dos Passos is only an amateur historian; yet his book is of interest for the freshness of his insight. (*M. M.*)

Anybody's Gold. By Joseph Henry Jackson. Appleton-Century. 1941. 468 pp.

No history of America is quite complete unless it includes the Forty-Niners. Theirs was the pioneer spirit enclosed in the feverish pattern of a dream. The dream was gold, anybody's gold — somewhere, anywhere among the Sierra foothills. The West echoed with the tune of "I'm off to Californy with my banjo on my knee." Mr. Jackson has chosen to bring out both the good and bad aspects of the Gold Rush days. Life in the mining towns was not exactly pious. Here were "vagabonds from every quarter of the globe, scoundrels from nowhere, rascals from Oregon, pickpockets from New York, accomplished gentlemen from Europe. . ." A melodramatic touch cannot be avoided with such colorful characters as Madame Moustache, Rattlesnake Dick, Three-Fingered Jack, and the sensational Lola Montez. Bret Harte found rough-and-ready subjects here for his stories, and Mark Twain, visiting the camps, listened to yarns which he later made famous. Beyond the excitement and adventure, however, there was the hard business of pick and pan, and cradle and Long Tom. That not everybody found gold, testimony lies in the countless abandoned camps and ghost towns. Mr. Jackson has succeeded in presenting his material convincingly and without dilution. His account is made vivid and authentic by well-chosen material from diaries, letters, and newspapers of the period. Though the book has not been written from a scholarly angle, for it is anecdotal and journalistic, it is, nevertheless, a valuable contribution to the history of that era, and to what Van Wyck Brooks calls "our tradition of rootlessness." (*E. J. A.*)

Irving Babbitt. Edited by Frederick Manchester and Odell Shepard. Putnam. 1941. 337 pp.

Irving Babbitt, who died in the summer of 1933 after a teaching career of nearly forty years, was one of the "big men" of Harvard. His courses on "Rousseau and Romanticism" and "The Masters of Modern French Criticism" will remain memorable to thousands of his former students, many of them now professors or writers and editors. Babbitt was a scholar of immense erudition, but above all he was a thinker of extremely strong convictions. An apostle of discipline and measure, he was an arch-enemy of romanticism and its exaggerations. Against the *élan vital* of Bergson he opposed what he called the *frein vital;* and he urged obedience to an "inner check" and a "higher will" in all aspects of conduct. Although he taught literature, he was first of all a philosopher and a moralist, judging poetry by ethical rather than esthetic standards. His philosophy has been called "humanism" — not so much that of the fifteenth-century Italians as that of the great Athenians. But besides the Greeks, the sages of Buddhism influenced him most thoroughly; he was a student of Pali from his youth. In the present volume the editors have brought together memoirs by his colleagues and

pupils — by men like William F. Giese, Paul Elmer More, Norman Foerster, Louis J. A. Mercier, Austin Warren, G. R. Elliott, and Theodore Spencer, to mention only a few. They show not only the great teacher in the classroom, but also the man as he appeared to friends in his study, in the drawing room, and on his long daily walks, setting forth his ideas in endless and brilliant talk, with critical sharpness but free from personalities. The likeness which returns again and again in these memoirs is that of Dr. Johnson; however imperfectly, the volume is intended as the Boswell of Irving Babbitt.

Barrie. By Denis Mackail. Scribner. 1941. 736 pp.

The dazzlingly successful first night of *Peter Pan* represents, in a way, the climax in Mr. Mackail's minute and delicate narrative of the life of J. M. Barrie. The story opens in Kirriemuir, where Barrie grew up, the ninth child of a weaver and of the mother whose idealized picture was later painted in *Margaret Ogilvy*. If ever it was true that the child is father of the man, it was in Barrie's case. "Jamie" did not want to grow up, and it was the eternal boy, the capricious romanticist playing a continuous foil to his more mundane and disillusioned self, that won his literary triumphs. After graduation from Edinburgh University, he became an editorial writer for the *Nottingham Journal,* and soon made his peculiar vein felt with the publication of the sketches in *An Auld Licht Community*. After the appearance of *The Little Minister* in 1891 his fame was established, only to be enhanced, five years later, by *Sentimental Tommy*. But he found his happiest genius in play-writing, and the accounts of his relations with the theater world, especially with Charles Frohman and Maude Adams, who made his comedies indispensable on the American stage, are among the most delightful chapters. Yet, generous and charming as he was, Barrie posed incorrigibly. Mr. Mackail does not hesitate to admit this blemish — which redeems the biography from a cloying sort of hero-worship to which it comes dangerously close. Even so, the book should have been cut drastically. (*M. M.*)

A Thousand Shall Fall. By Hans Habe. Harcourt, Brace. 1941. 442 pp.

At the outbreak of the War the author — a native of Hungary, who as a journalist and author had a brief but brilliant career in Vienna — joined the French army as a member of the 21st Infantry of Foreign Volunteers. His narrative begins in May 1940, after the Germans broke through at Sedan. Mr. Habe took part in the whole campaign, until the final débâcle. To be sure, he saw only a small segment, yet his experiences reflect what happened everywhere. "Our march to the front was like a flight forwards," he writes. For five days they went on, zigzagging through Northern France, on their way to a counter-offensive which never materialized. Dressed like tramps — their helmets too large or too small, their shoes in tatters, and their rifles rusty — their division held its sector in the Ardennes until its larger part was killed. Then the order came for retreat, and again for retreat. The survivors were captured by the Germans, and the second half of the book tells of the author's imprisonment in a camp near Dienze and his flight. These two months in the camp, where twenty-two thousand Frenchmen were herded together, make a gruesome picture of Nazi mentality and methods. Habe was on the blacklist of the Gestapo, and would have been executed at once if his identity had been found out. Under the assumed name of Napier he succeeded in becoming an interpreter. However, the danger of detection grew greater every day. Through hair-raising adventures he escaped at Nancy; got to Dijon; and finally swam across the river Doubs, which separated the occupied zone from unoccupied France. This book is perhaps the first authentic account of the war in the West told by a soldier who also happens to be an accomplished writer. It is simple, unpretentious, yet deeply moving. The work of a young man, it has freshness, as if all the grim realities of world-shaking events were comprised in an adventure story.

Library Notes

Early American Silk Culture

THE Science and Technology Department has recently been gathering together some pictures and early literature on the cultivation of mulberry trees and the raising of silkworms in America.

In 1608, James I, excited by France's success in cultivating silk, encouraged the planting of mulberry trees and the raising of silkworms in England. The venture was not a happy one, because of the cold climate, so the King turned his attention to his American colonies, and in 1622 sent a quantity of mulberry trees and silkworm eggs to Virginia, with strict injunctions that the Virginia Company "stimulate the colonists to apply themselves diligently and promptly to the breeding of silkworms and the establishment of silkworks."

The industry flourished for a time. The Library has one of the books which were written especially for silk culture in Virginia, Samuel Hartlib's *Speedy way . . . found out by a young lady in England . . . for the feeding of silk-worms . . . in Virginia,* London 1652. The idea soon spread to Georgia and then to South Carolina, and in 1750 Parliament passed *An act for encouraging the . . . culture of raw silk in America.* Samuel Pullein also wrote a book in London in 1758, *The culture of silk . . . for the use of the American colonies.* Despite bounties for raising and fines for *not* raising silk, however, the industry never attained great proportions in the South, because of competition with tobacco and cotton.

Silk culture was introduced into Pennsylvania and New England about 1760 by a Dr. Aspinwall, and in 1763 the Connecticut Assembly offered ten shillings for each hundred mulberry trees planted, and threepence for each ounce of raw silk produced. In 1769 Moses Bertram published *Observations on the native silk worms of North America.* On September 7, 1769, Benjamin Franklin wrote to Dr. Cadwallader Evans, urging the culture of silk in America, as "the happiest of all inventions for clothing," and the establishment of a silk filature in Philadelphia. He also sent Dr. Evans a French work which was translated and appears in *Directions for the breeding and management of silk worms,* 1770, "with a preface giving some account of the . . . culture of silk in Pennsylvania and the adjacent colonies."

The American Revolution practically destroyed America's raw silk industry for a time; but early in the nineteenth century it became the basis of a tremendous boom, and many books began to appear. In 1828 William H. Vernon of Rhode Island published a translation of La Brousse's *Methodical treatise on the cultivation of the mulberry tree.* So widespread became the interest that the United States House of Representatives authorized the publication and distribution of a manual to "contain the best information available on the growth and manufacture of silk, adapted to different parts of the Union." In 1828 Mr. Rush, Speaker of the House, and the Committee on Agriculture presented to Congress an official document entitled *The growth and manufacture of silk.* This work was based in large part on Vincenzo Dandolo's *Dell' arte di governare i bachi da seti,* Milan 1815, which the Committee found "to embrace every part of the art of rearing silk worms much more fully than any treatises in English or French they had read."

American silk growers themselves now began to publish articles and books based on their own experiences, and the Library has Jean d'Homergue and P. S. Duponceau's *Essays on American silks . . . with directions for raising silk worms,* Philadelphia 1830, William Kendrick's *American silk growers manual,* Boston 1835, and *Silk and the Chinese mulberry,* published in 1834. Jonathan H. Cobb, a distinguished Boston horticulturist and silk grower, who raised silk worms "in the lower story of the Tremont House in Boston," in 1831 wrote a manual on the subject, which was distributed by the Commonwealth of Massachusetts to every town. In Connecticut, silk culture was most

successful. F. G. Comstock's *Practical treatise on the culture of silk in the United States,* Hartford 1836, and Gurdon Robins's *Practical hints on the culture of the mulberry tree,* Hartford 1839, are in the Library's collections, which also contain Samuel Whitmarsh's important *Eight years experience in the culture of the mulberry tree,* Northampton 1839.

Gradual realization that the Chinese mulberry was not hardy in the north, as well as difficulties in the culture and reeling of the silk, brought about a decline in the industry, and in 1844 a fatal blight affected most of the mulberry trees in the northern states. Attempts to raise silk in California are described in T. A. Pendo's *Treatise on silk and tea culture,* published in San Francisco in 1870. L. A. S.

Tyndale's Parable of the Wicked Mammon

THE *parable of the wycked mammon* [**G.387.249] is of great historic interest as the first publication to which William Tyndale signed his name. The Library has acquired this sermon in a "lately corrected" quarto edition of 60 leaves, printed with gothic type, and bearing the colophon: "Imprynted at London at the sygne of the hill by Wyllyam hill The .xv. day of september." The year of publication is not given, but as Hill ended his printing activity in the summer of 1549, the September of the previous year is assumed to be the probable date. The title-page has an elaborate border with the initials T. P. for T. Petyt, taken from an earlier cut.

Tyndale — "otherwise called Hychins," as he himself states in the preface — first published the *Mammon* in 1528, two years after his English New Testament. He explains why he departed from his customary anonymity. He wished to free his name from association with a troublesome assistant, one William Roye, whom he had employed at Worms during his work on the Bible, and who had subsequently, together with a monk called Jerome of Greenwich, published a ribald poem *Rede me and be not wroth,* which was unfortunately at first attributed to the disapproving Tyndale. But the preface acknowledges also a more serious danger:

"Some man wyl aske parauenture why I take ye labour to make this worke in as much as they wyl brunne [burn] it seynge they brunt [burnt] the Gospel I answare in brunninge the new testament they did none other thynge then that I loked for, no more shall they do yf the brunne [burn] me also yf it be gods wyll it shall so be."

The parable of the wycked mammon, called by St. Thomas More "the wicked book of *Mammon,*" and accused of containing twenty-nine heresies, is a forceful expression of the Lutheran doctrine of faith as prior to good works. At the same time the tract is a curious example of contemporary literary ethics. The ingenious explanation of the most perplexing parable in the New Testament and some of the most striking arguments are not Tyndale's at all, but are taken from a sermon preached by Luther on the seventeenth of August, 1522, and printed in the same year in two versions. Tyndale followed the version authorized by Luther and printed by Johann Grünenberg at Wittenberg. In some cases he linked the translated passages with elaborations of his own, but in no case did he give credit to the German reformer whose footsteps he so ardently followed.

The latter part of the sermon, however, which is Tyndale's own, is no less pointed. "And many shall folowe theyr damnable wayes," he wrote from bitter experience, ". . . by whiche the waye of trueth shall be euyll spoken of (as it is nowe at this present tyme. For it is heresye to preache the trueth), and thorowe couetousnes shall they with fayned wordes make marchaundyse of you." M. M.

Self-Writing Wonder Machines

A CURIOUS little book recently acquired by the Library is *Friedrichs von Knauss . . . Selbstschreibende Wundermaschinen* (Self-writing Wonder Machines). Knauss was born in 1724 at Stuttgart and grew up at Darmstadt. For four years he was mathematician at the court of Charles, Duke of Lorraine; from Brussels the Emperor Fran-

cis I called him to Vienna. In 1753 he completed his first "writing-machine." The present book, published in 1780 [**G.405.21], is an account of his wonderful inventions.

Only by a stretch of the imagination can Knauss's writing-machine be thought of as a typewriter, for it has nothing to do with type, the emphasis being laid on the beautiful hand-writing performed by an artificial hand which dips a quill into ink and copies certain patriotic lines on paper. The description suggests a clock-like mechanism. The purpose was the entertainment and bewilderment of the spectator, and it was not by chance that the author compared his machine with the wonderful talking statue supposed to have been invented by Albertus Magnus.

The last experiment represents a climax, for here the hand is capable of writing everything, even in Latin, Italian, French, Spanish, and English. Moreover, it can cover two quarto pages in fifteen minutes. The folding plate illustrating this machine reveals a cross section of the mechanism, with the connected wheels, cogs, and shafts which manipulated the automaton. This machine functioned in two ways. If one wished merely the copy of a finished article, one could fasten the manuscript to a cylindrical shaft, marking off each word with little staves, and release the mechanism. On the other hand, if one wished to "talk with it directly," one could discard the cylinder and merely touch an alphabetical register, and the hand would write out one's thoughts. This register does somewhat suggest the key-board of a typewriter. Unfortunately, the operation remained the author's secret.

The fruitful brain of Knauss invented numerous other curiosities — an automatically opening desk, a flute-playing figurine of a boy, an automotive chair, an ingenious watch-key, even a kind of moving picture. His greatest achievement seems to have been the invention of two hydraulic machines, and these receive what appear to be genuine scientific accounts of their structure and functions, which are illustrated by detailed figures on large folding plates.

Farmers' Folk-Lore

A CURIOUS little German book of six leaves is entitled *Leyen Regel und Practic* . . . [**G.406.81], that is, "Laymen's Rule and Practice, which common folk, from daily experience, follow through the year." There is no indication of place and date of printing, or of the name of the printer; yet the type of publication and the linguistic peculiarities would seem to point to the Strassburg printer Matthias Hüpfuff, who until 1520 printed many calendars and popular books. Covering two-thirds of the title-page is a well-composed woodcut, which shows one farmer sowing and another pruning a tree.

The text opens with the heading: "Hie hebet sich an der Pauren Practick (Here begins the Peasant's Practice)." What follows, however, is not a manual of agriculture, but a gathering of superstitious lore which interprets weather phenomena occurring on certain days of the calendar as prophetic signs of greater or less fruitfulness. Like the Christmas wassailing of orchard trees in medieval England, such beliefs were deep-rooted in the peasant mind. The following prognosis, translated from the Library's little book, may serve as a characteristic specimen:

> When the wind blows on Christmas night, then the princes of the land die.
> [When it blows] the next night, the wine spoils.
> The third night, the kings die.
> The fourth night, there will be famine in the land.
> The V night, the masters of the books die.
> The VI night, there will be wine and grain and oil enough.
> The VII night, that will bring neither harm nor good.
> The VIII night, many old or young people will die.
> The IX night, many people will grow sick and die.
> The X night, the cattle will fall down and die.
> The XI night, many of the cattle will die too.
> The XII night, there will be much war and fighting in the land.

M. M.

Bonaventura's "Vita Christi," London 1530

"LIBER rarissimus," Lord Aldenham, to whom the volume once belonged, wrote on the fly-leaf of the *Vita Christi* in English [**G.409.175], now in the possession of the Library. The book was issued from the press of Wynkyn de Worde on the eighth of February 1530, and there appears to be no other copy in America. It is printed with large gothic type, with Latin headings at the top and in the margins, and is illustrated with thirty-eight woodcuts, three of which are repeated. The Library's copy is bound in calf with gilt tooling and has the armorial bookplates of John S. Pakington and Lord Aldenham.

In 1486, and again in 1490, Caxton published the *Speculum Vitae Christi,* the Latin *Life of Christ* by St. Bonaventura. After his death in 1491, Wynkyn de Worde, who for fourteen years had been his assistant, became his successor, although he did not put his own imprint on the books he issued until the final settlement of Caxton's affairs in 1494 — the year in which he printed another edition of the Latin *Speculum.* In the early sixteenth century Wynkyn de Worde printed four editions of an anonymous English version, attributed to one John Morton, with the Latin title *Vita Christi* and the colophon: "Thus endeth the lyfe of our lord Jesu Chryst, after Bonaventure." One of these editions is undated, but was probably issued before 1509; the others appeared in 1517, 1525, and 1530 — the edition to which the present copy belongs.

Of the thirty-eight woodcuts a number can be traced back to Caxton's first *Speculum;* others made their first appearance in later editions of the *Speculum* or in editions of the *Vita Christi* preceding that of 1530; others again were first employed in other works from de Worde's press such as the *Legenda Aurea,* the *Arte to Lyve Well,* or the *Horae.* All of them wandered from edition to edition. Among those which Caxton had used in 1486 are the Boy Jesus among the Doctors, which fills the title-page in an ornate frame and is repeated in the text. Others of these early cuts represent an archbishop in a monk's habit receiving a book from another monk; a stiff, but expressive Presentation of the Virgin; a very curious Trinity, in which the Holy Ghost sits to the left of the Father in the form of a bearded man; a primitive Nativity; Mary Magdalene drying Christ's feet; and a vivid Entry into Jerusalem. "The lighter touch shown in these cuts," Arthur Hind writes in his *History of Woodcut,* "is reminiscent of the work of Bellaert's chief woodcutter at Haarlem. Some of the series were not used in the *Speculum,* but appear in various books printed by Wynkyn de Worde."

The last leaf of the Library's volume, following the colophon, has on the recto a full-page cut, first used by de Worde in 1506 in *Thordynary of Crysten men,* representing the Saints in Glory; the verso is de Worde's device — Caxton's mark, which he had taken over, together with the sun, moon, stars, and a cherub above, a rose below, and various other figures, all in a highly elaborate frame.

M. M.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Agriculture	*Fine Arts*	*Navigation. Aviation*
Bibliography. Libraries	*Genealogy*	*Periodicals. Year-books*
Biography	*Geography*	*Philosophy. Ethics*
Business	*History*	*Poetry*
Children's Books	*Journalism. Composition*	*Politics & Government*
Drama. Stage	*Language*	*Religion. Theology*
Economics	*Law. Legislation*	*Science*
Education	*Local History*	*Sociology*
Essays. Literature	*Medicine. Hygiene*	*Technology*
Fiction	*Music*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections. For most of those in the Central Library, and also at the Business Branch, there is being adopted the form of cataloging and classification in use in the Library of Congress. For the Open Shelf Department and the Young People's Room in the Central Library, and for the thirty general branch libraries, there is being adopted a simplified form of the Dewey Decimal Classification.

During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without call numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalogs in the various departments.

The symbol = following a title indicates that the work is a gift to the Library

Agriculture

Hickie, Paul. Cottontails in Michigan. [Lansing, Michigan. 1940.]

Judkins, Henry F. The principles of dairying; testing and manufactures. 3d edition, revised by Merrill J. Mack. Wiley. 1941. 5999A.126R

Troup, Robert Scott. Colonial forest administration. Oxford Univ. 1940. 476 pp. B.H.125.25

U. S. Agricultural marketing service. Data book, vol. 1– Washington. 1941– *9338.213A58

Published by Consumers' council division, office of the Solicitor, U. S. Department of the Interior, in cooperation with U. S. Bureau of Mines.

U. S. Bureau of agricultural economics. County planning series, no. 1–7. [Washington. 1940–]

U. S. Bureau of animal industry. Index-catalogue of medical and veterinary zoology, pt. 4, 5, . . . by Albert Bassall . . . Washington. 1940, 41. 2 v.

Zand, Stephen J. Kapok; a survey of its history, cultivation and uses. [New York, London Engraving & Printing Corp. 1941.] 8038F.23

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Bagford, John. An essay on the invention of printing. Chicago Club of Printing House Craftsmen. 1940.

A transcription of the text of this essay as originally published in the Philosophical transactions for 1706–1707. Mimeographed.

Chicago Club of Printing House Craftsmen. A letter written by the Reverend Charles Ellis claiming the invention of printing for Coster and a letter in refutation of that claim . . . Chicago. 1940.

Ehrsam, Theodore G., *compiler.* A bibliography of Alfred Edward Housman. Boston, Faxon. 1941.

English Catalogue of books for 1940. London, Publishers Circular. 1941. 269 pp. B.H.785.6

Essay and general literature index. 1934–1940. Wilson. 1941. 1362 pp. B.H.821.7

MacCampbell, Donald. Reading for enjoyment. Harper. 1941.

National Book Council, London. Book list . . . a selective list of books for readers . . . prepared . . . for distribution by the National Book Council. June, 1939– Jan. 1941. London. [1939–41.]

— Subject index of book lists [no. 1–77] distributed by the National Book Council, August 31st 1940. [London. 1940.]

Newton, Alfred Edward, *1863–1940.* The rare books and manuscripts collected by the late A. Edward Newton. Public sale . . . New York, Parke-Bernet Galleries. 1941.

New York Public Library. Books front and center; the New York public library in 1940. New York. 1941.

Thonssen, Lester, *and others, compilers.* Bibliography of speech education. Wilson. 1939.

Toronto, Public Library. Canadian book of printing; how printing came to Canada. Toronto, [Graphic Arts Ass'n.] 1940.

Virginia, University, Tracy W. McGregor library. Dunmore's proclamation of emancipation with an invitation to the MacGregor library and an account by Francis Berkeley of the publication of the proclamation. Univ. of Virginia. 1941.

Will, Samuel F. A bibliography of American studies on the French renaissance (1500–1600). Univ. of Illinois. 1940.

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Single

Berlin, Isaiah. Karl Marx; his life and environment. London, Butterworth. [1939.]

Davies, Rhys. Sea urchin; adventures of Jorgen Jorgensen. London, Duckworth. 1940.
"Being a true narrative of the life of a Danish adventurer; his glory, infamy and sad decline: who was a lover of England, sailor of the British Navy, Leader of a Revolution, Ruler of Iceland, convict, preacher, spy, author."

Harlow, Alvin Fay. Joel Chandler Harris (Uncle Remus). Messner. [1941.]

Harris, Brice. Charles Sackville, sixth earl of Dorset, patron and poet of the restoration. Univ. of Illinois. 1940. *4491.186.26 Nos.3,4

Howard, Christopher. Sir John Yorke of Nidderdale, 1565–1634. London, Sheed & Ward. 1939.

McLean, Heber J., *editor.* The life and letters of Rev. Dr. Archibald Macdougall, edited by his nephew, Heber J. McLean. Memorial edition. [Summerside, P. E. I.] Priv. print. [192–?]

Maillet, Adrienne. Quelle vie! biographie d'une canadienne-française. [Montreal.] 1940.

Manch, Joseph. Jonathan Swift and women. [Bufffalo.] 1941. *4496.455.16 No.4
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Martineau, Malvina E. Ferdinand Gagnon; biographie, éloge funèbre, pages choisies. Manchester, N. H. 1940.

Pearson, Hesketh. The hero of Delhi; a life of John Nicholson, saviour of India, and a history of his wars. London, Collins. 1939.

Yount, Charles A. William Bross, 1813–1890. Lake Forest, Ill., Lake Forest College. 1940.

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Cecil, *Lord* David, *editor.* An anthology of modern biography. London, Nelson. [1936.]

Description, A, of Mr. Healey's picture of the great constitutional debate in the Senate of the United States, January 26, 1830; with biographical sketches of Mr. Webster and General Hyne. Cambridge [Mass.], Metcalf. 1851.

Falk, Bernard. The naughty Seymours: companions in folly and caprice. London, Hutchinson. [1940.]
"With a special note on Sir Richard Wallace, who inherited the fortune of Richard Seymour-Conway, 4th Marquis of Hertford."

Harding, Bertita. Amazon throne; the story of the Braganzas of Brazil. Bobbs-Merrill. [1941.]

Power, L. J. The royal ladies of the Netherlands; Queen Wilhelmina and Princess Juliana. London, S. Paul. [1939.]

Memoirs

Cranworth, *Lord.* Kenya chronicles. London, Macmillan. 1939.

De La Mare, Walter. Pleasures and speculations. Faber. [1940.]

Huffman, James. Ups and downs of a confederate soldier. New York, Rudge. 1940.
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Marie Amélie, *Queen consort of Louis Philippe, king of the French, 1782–1866.* La jeunesse de Marie-Amélie, reine des Français d'après son journal. Paris. [1935.]

— Journal de Marie-Amélie de Bourbon des Deux Siciles, duchesse d'Orléans. 1814–1822. Publié par s. a. r. la duchesse de Vendôme, princesse Henriette de Belgique. Paris. [1938.] 348 pp.
Continues the author's "La Jeunesse de Marie-Amélie."

Shaw, George Bernard. Some unpublished letters of George Bernard Shaw. Edited by Julian Park. [Buffalo.] 1939.
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The University of Buffalo studies. Vol. xvi, no. 3.

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Angell, James W. Investment and business cycles. McGraw-Hill. 1941. 363 pp. NBS

Baldwin, Hanson W. United we stand! defense of the western hemisphere. McGraw-Hill. [1941.] 364 pp. NBS

Bell, William H., and Ralph S. **Johns.** Auditing; revised edition. Prentice-Hall. 1941. 409 pp. NBS

Blomquist, Albert E. Outline of air transport practice. New York, Pitman Pub. Corp. [1941.] 402 pp. NBS

Byers, Margaretta. Help wanted — female; careers in the field of fashion. Messner. [1941.] 386 pp. NBS

Charco charts; fire and marine edition. 1941. New York, Reviewers Charts Corp. 1941.
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Cole, Dana F. Beginning accounting. Crowell. 1940. 789 pp. NBS

DeSchweinitz, Dorothea. Occupations in retail stores. 2d edition. International Textbook Co. [1941.] 422 pp. NBS
A study sponsored by the National vocational guidance association and the United States employment service.

Directory of directors in the city of New York. 1941 edition. New York. 1941. 409 pp. **HG4058.N5

Frailey, Lester E. Effective credit and collection letters. Prentice-Hall. 1941. 414 pp. NBS

Ivey, Sam A. Give credit — get your money. Ronald. [1941.] 189 pp. NBS

Jordan, David F. Jordan on investments; fourth revised edition. Prentice-Hall. 1941. 480 pp. NBS

Kercher, Leonard C., *and others.* Consumer's cooperatives in the north central states. Univ. of Minnesota. [1941.] 431 pp. NBS

Koontz, Harold D. Government control of business. Houghton Mifflin. [1941.] 937 pp. NBS

Lautner, Harold W. Subdivision regulations; an analysis of land subdivision control practices. Chicago, Public Administration Service. 1941. 346 pp. NBS

McKittrick directory of advertisers: agency list. No. 39. June 1941. Chicago, McKittrick. [1941.] 682 pp. **HF5805.M11a

Manual of electrical undertakings and directory of officials. v. 43. 1940/41 edition. Maidenhead, Berkshire, Electrical Press. [1941.] 1646 pp. **TK12.M29

Miller, Douglas. You can't do business with Hitler. Little, Brown. 1941. 229 pp. NBS

Millet, John I. Bank audits and examinations; revised edition. Ronald. [1941.] 577 pp. NBS

Oil, paint and drug reporter. Green book buyers directory. 29th year 1941/42. New York, Schnell Pub. Co. 1941. 1056 pp. **TP12.O39

Paton, William Andrew. Advanced accounting. Macmillan. 1941. 837 pp. NBS

Prevette, Earl. How to sell by telephone. Wilfred Funk. 1941. 150 pp. NBS

Smith, Theodore H. The marketing of used automobiles. Ohio State Univ. 1941. 290 pp. NBS

United States lawn tennis association year book 1941. New York, The Association. 1941. 120 pp. **GV991.U58

Whitbeck, Ray H., and V. C. **Finch.** Economic geography, a regional survey; 4th edition. McGraw-Hill. 1941. 647 pp.

Wriston, Henry M. Prepare for peace! Harper. [1941.] 27 pp. NBS

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More Books

The Bulletin of the Boston Public Library

NOVEMBER, 1941

From Classics to Columbus

THE fifteenth-century books described in the present issue have a variety of interest: their subject matter ranges from classical drama to theology and from science to the discovery of America; several are lavishly illustrated; and, finally, they represent a number of presses.

Outstanding in the group is the Strassburg 1496 edition of the *Comoediae* of Terence, with a striking full-page picture of a medieval theater and innumerable other woodcuts. The *Pamphilus de Amore* may be regarded as one of the earliest plays of the Middle Ages. Saturated with Ovid's *Ars Amatoria*, the work, in its turn, exerted a deep influence upon the *Roman de la Rose* and the Spanish drama *Celestina*. The *Belial* of Jacobus de Theramo, depicting the law suit which the devil's advocate started against Christ, received its inspiration from the Church. Akin to the *Processus Sathanae,* it often served as an introduction to the Passion plays. The *Sermons* of Pope Leo I opens a view into the early history of the Roman Church, at the moment when it came to succeed the Roman Empire. Peter Lombard's *Book of Sentences* is a cornerstone of ecclesiastical literature. For the writings of the Church Fathers it accomplished the same task that the *Decretum* of Gratian did in the field of canon law. As Roger Bacon once complained to Pope Clement, more people were interpreting the Lombard than the Bible. Regiomontanus's treatise disputing the planetary theories of his time is especially valued as one of the most advanced products of pre-Copernican astronomy. And then there is the second Basel printing of the Columbus Letter, issued in one book with a dramatic portrayal of the conquest of Granada.

The woodcuts will have a special attraction. The Columbus Letter itself has half a dozen pictures, showing Columbus's discovery of the various islands and his reception by the gentle savages. The fifty-odd large woodcuts in the *Divine Revelations* of St. Methodius have also more than passing interest. What they lack in artistic value, they make up by lively imagination. But the little woodcuts in Bertholdus's *Horologium,*

10.27.41: 4M.+75

illustrating the lives of Christ and the Virgin, are the most appealing. In addition, the front cover of the book is lined with an "image" showing the martyrdom of St. Sebastian — so far the only woodcut of its kind in the Library.

It was years ago that these articles on the incunabula in the Library were started. From time to time, fresh acquisitions have been added to the collection, thus happily preventing the completion of the series. We are now, however, definitely in the final stage. In an early issue some newly acquired French and Spanish books will be discussed; and then three or four instalments on the Venetian, Florentine, and other early Italian books will bring the story to an end.

STRASSBURG

JOHANN GRÜNINGER

TERENTIUS AFER, PUBLIUS. Comoediae. November 1, 1496.

*Hain *15,431; B.M.C. I, 110; Schreiber 5,331.*

Printed with gothic types, in folio form, 73 lines of commentary surrounding the text. It has 180 leaves, the last blank. The size of a leaf is 308 × 213 mm., and the text measures 227 × 157 mm. Woodcuts.

THERE have been few writers to whom posterity has been more generous than to Terence. He was nineteen years old when his first play was produced, and twenty-five at the time of the last, the sixth. He did not write these plays either, but translated or adapted them from the Greek of Menander and Apollodorus. Yet, while these Greek comedians are known only to the literary, Terence is remembered as one of the great playwrights of antiquity.

Is his reputation fully justified? Caesar — who, as Sainte-Beuve remarked, spoke in decrees even on matters of taste — extolled the purity of his Latin, while regretting his lack of force (*vis*) and comic power (*comica virtus*). His admiration for Terence was shared by Cicero, who praised his "quiet utterance" and "graciousness." Horace respected his art, and Quintilian regarded his style as the height of elegance. In the Middle Ages and the centuries following, his prestige grew steadily. From Boccaccio to Fénelon, some of the greatest writers have paid him homage. With the exception of Plautus, no Latin dramatist had a comparable influence; a number of French playwrights are indebted to him, among them Molière, while in England he had especially numerous imitators in the Restoration period. The appeal of the man who first said, "Homo sum: humani nil a me alienum puto" must be felt even today.

No one has doubted Terence's genius for language; it is on the question of originality that scholars have been divided, debating the

meaning of Caesar's censure. Does it prove that Terence merely copied the Greek writers, or that he lacked creative strength? Blame for the latter would at least imply a certain independence of the Greek models. Caesar's apostrophe in the same lines, "O dimidiate Menander," has only added to the mystery. For it may stand for "half-Menander," in a derogative sense; or for "half of the soul of Menander," expressing his absorption in the Greek writer and his world. Unfortunately, the relation of the two men seems to be an insoluble problem. Menander's works are lost, and the few surviving fragments, including the recently discovered papyri, throw no direct light upon the subject. And so the controversy goes on, at times with surprising acerbity. It was in vain that Sainte-Beuve, for whom Terence had sufficient power in spite of Caesar's opinion, begged the warring professors to make peace and "honor Menander in Terence, rather than diminish Terence with Menander." "For my part," the wise critic wrote, "I seem to hear the shadow of Menander urging me, through every one of these charming verses, 'Love Terence, for my sake!' "

Lack of originality, in any case, was no sin in an age when audiences and fellow writers expected nothing more from a Latin dramatist than a faithful rendering of the Greek. If anything, Terence was too original. The worst accusation which rival poets — especially Lanuvinus, who never ceased to pester him — directed against him was that, instead of closely following a single play, he sometimes took over scenes from a second one. This was the charge of *contaminatio*. Terence had to affirm before the public that he had made his version literal, giving the original word for word. As to the reproach of assimilating two plays, he argued that Naevius, Plautus, and Ennius had done the same. He was also accused of direct plagiarism (*furtum*). By this his enemies meant that he used scenes from Greek plays which had already been translated. But he again acquitted himself by showing that the scenes in question were left out in the Latin. Not content with maligning his works, the jealous poets attacked him personally. They claimed that influential friends, members of Scipio's circle, helped him to write his comedies. Terence replied that he considered it high praise "to please those who please all the people."

The life of Terence is told by Suetonius, from whom we learn that he was a native of Carthage and was brought to Rome as a slave in his childhood. His cognomen Afer points to his African origin; and his gentile name he took from M. Terentius Lucanus, a senator, who educated him and later set him free. Suetonius describes him as "of medium stature, graceful in person, and dark of complexion." He was early initiated into the company of Scipio and his friends, Laelius, Furius, and other men of literary talent. Although the charge that they shared in the composition of the plays was undoubtedly groundless, their taste

must have had a beneficial effect upon Terence's development. His first comedy, *The Woman of Andros,* based upon Menander's *Andria* and *Perinthea,* was produced in 166 B.C. The next year saw *The Stepmother,* derived mainly from a play by Apollodorus. Two years later came *The Self-Tormentor,* again based on Menander. After another two years was presented *The Eunuch,* as also the *Phormio,* the former taken from two plays by Menander and the latter from one by Apollodorus. And finally in 160 was produced *The Brothers,* adapted from a play by Menander and one by Diphilus. Shortly afterwards Terence left for Greece, as Suetonius states, "in order to become better versed in Greek manners and customs." He never returned from the voyage. According to some, he was lost at sea, together with the new plays which he had adapted from Menander; according to others, he died in Arcadia. He left a daughter, who inherited his house and gardens on the Appian Way.

The text of Terence was first edited by Probus in the first century. The second revision has been ascribed to a certain Calliopius, who may have lived in the fourth. It has even been suggested that the text, as we know it today, is a school-text, changed by grammarians in the interests of propriety, and that "the so-called Calliopian recension is probably the result of a student's publishing a text on the basis of his (deceased?) teacher's notes." The commentary by Donatus, who may have known the Greek originals, was discovered only in 1433 at Mainz. The enormous popularity of the plays is attested by the fact that more than 450 manuscript copies exist. The oldest, the Codex Bembinus, now in the Vatican, dates from the fourth or fifth century, and is the only one without the Calliopian alterations. Although fragmentary, it is the most important source for determining the text. There are other manuscripts from the ninth to the twelfth centuries, most of them illustrated. Their derivation and kinship has been investigated by a host of scholars, who have classified them in three main families. The miniatures of thirteen such manuscripts have been closely studied by Professors Leslie Webber Jones and C. R. Morey of Princeton University.

The first edition of the *Comoediae* was published at Strassburg by Johann Mentelin in 1470. It gives only the text, printed as prose. There were in all forty editions in the fifteenth century. The present edition includes the commentaries of Donatus, Guido, and Ascensius, as also interlinear glosses. The preliminary matter consists of an index of words, an index of proverbs, an epigram on Terence, and a life of Terence by Plutarch. It is the first illustrated edition.

The *Terence* was also the first book which Grüninger illustrated in his novel way of combining several smaller blocks into one picture and using them in innumerable new arrangements. The practice may have been ingenious as regards expenses, but artistically it is certainly questionable. One should remember, however, that Grüninger was not the

Title-page from Terence's "Comoediae," Printed at Strassburg in 1496
Facsimile Greatly Reduced

only printer who wanted to save on illustrations. Many early printers used the same woodcuts for different subjects in the same volume, without bothering to give a semblance of correctness to their procedure. The most blatant instance is the *Nuremberg Chronicle,* where the portraits of some of the kings and popes do duty no less than fifteen times. There are 142 such textual "illustrations" in the *Comoediae.* Only one is from a single block; most of them are printed from cuts made up of five, and one even of eight pieces. As someone has calculated with infinite patience, six blocks of buildings were used 251 times, seven blocks of trees 114 times, and seventy blocks of figures 362 times! A German bibliographer of the eighteenth century, Friedrich Gotthilf Freytag, thought that "the blocks were so grouped in order to move the spectator to laughter."

There are seven full-page illustrations. The first, which is repeated, shows a theater. There are three pairs of actors on the stage, but it is the audience that attracts the eye. The main tier is filled with people of rank; its middle part, with tapestry hanging from the railing, belongs to the prince. The second tier is jammed with young folks. This representation of a medieval theater is attractive; Dibdin called it "splendid and curious." The other full-page illustrations give bird's-eye views of the plays, presenting a curtain call of the characters against a background of streets and landscapes. To make these pictures more comprehensible, the figures playing opposite parts are connected by lines.

If an illustration is to be judged by its success in bringing out the meaning of a text, the woodcuts of the *Comoediae* are naturally valueless. Considered singly, the blocks are not much better. But perhaps the artist, whoever he was, should not be blamed too harshly. The miniatures of the Terence manuscripts had a definite stylistic tradition of their own, leading back possibly to the first century. The maker of the woodcuts may not have seen any of the principal codices, but he must have known others with miniatures and, as was the custom with illustrators of incunabula, imitated them. The dependence of the woodcuts upon the miniatures may be detected at first glance. The manuscripts have the same upright figures, usually four or five in a row. They are more animated than in the printed book, but they still wear masks. So, one might say, do the figures in the woodcuts: their faces are entirely expressionless.

The Library has also a copy of the 1503 edition printed by Grüninger with the same cuts, but with certain changes in the text. Among the French editions especially valuable is *Le Grant Therence,* printed in 1539, with the Latin text and French translations in prose and verse. The charming woodcuts are a reproach to Grüninger's dodge. The first Spanish edition, of which the Library also has a copy, was issued at Saragossa in 1577. And finally there is a small Latin-English edition in the Prince Collection, with "Belcher Noyes, July 12th, 1734" written on the title-

page, while the blank leaf at the end is covered with the signatures of Joseph Emerson, Josephus Emersonus, a happy young scholar who obviously liked his name.

The volume, bound in the original boards, is in excellent condition. It comes from the Franciscan monastery at Bolzano in the Tyrol.

Bought in April 1941, from the Benton Fund.

COLOGNE

PRINTER OF AUGUSTINUS DE FIDE

PAMPHILUS DE AMORE. c. 1473.

Copinger 4,583; Voulliéme 883.

Printed with gothic types, in quarto form, 26 lines to a page. It has 16 leaves. The size of a leaf is 200 × 136 mm. In modern green morocco.

PAMPHILUS *on Love* was written in the twelfth century, possibly even earlier. Its author is unknown; the name in the title is that of the chief character, who has been mistakenly identified with the author. The work has been ascribed to Pamphilus Maurilianus, supposedly a poet of the thirteenth century, of whose verse, however, no one seems to have seen a single line; and even to Pamphilus Sassi, a Modenese who died in 1527! More recently it has been suggested, probably correctly, that the confusion is the result of an omission: from the description "auctor libelli qui dicitur Pamphilus" the word "libelli" may have been dropped. In any case, the name comes from two plays of Terence — *The Woman of Andros* and *The Stepmother* — where the man has a similar role.

The work is a story of seduction, written in 780 lines of excellent Latin verse, and in the form of dialogues. It circulated in so many copies that the word "pamphlet," meaning a publication of a few leaves, was derived from it. Moreover, the *Pamphilus* occupies a pivotal position in medieval literature. Saturated with quotations from the *Ars Amatoria,* it reflects more clearly than any other work the influence of Ovid in the Middle Ages. In turn, it was one of the main sources of the *Roman de la Rose* and of the famous Spanish drama, the *Celestina.* That it was also widely read in England may be judged from the allusions of Chaucer, Gower, Skelton, and others.

There are only three characters in the work: Pamphilus, a poor young man; Galathea, a wealthy and beautiful girl; and Anus, an old procuress. Venus, who at the beginning lectures Pamphilus about love, does not appear again. Pamphilus declares his love to Galathea, who turns him down, but not without allowing him to embrace and kiss her, and also holding out to him the prospect of another meeting. In fact, they separate only when she sees her father and mother coming

from church. Pamphilus, who is alternately in raptures of joy and despair, secures the service of Anus to help him. The old woman, who is installed in his house, sees Galathea and praises Pamphilus to the skies. What could be more desirable than their marriage? But Galathea is suspicious, and tells her that Pamphilus should address himself to her parents. Anus agrees, but adds that love is more important than formalities; and when Galathea expresses concern for her reputation, she reassures her. The old woman now inflames Pamphilus by first telling him that Galathea is on the point of marrying someone else and then insinuating that she is willing to accept his love. Next the procuress confides to Galathea that Pamphilus wants to have her for his wife and persuades her to come to a rendezvous at her house. Galathea yields to the lure. While she listens to the talk of the old woman, Pamphilus storms into the room and seizes her in his arms. On the pretext that a neighbor has called her, Anus slips away, leaving the two together. Galathea is overcome by Pamphilus, although she defends herself bravely. He tries to comfort her, but she reproaches him bitterly, and also upbraids the old woman, who has just returned and pretends not to know what has happened. At the end, Anus advises them to get married — and be thankful to her for their happiness.

The work was taught in the schools; and Jean Prot, a professor at the college of Billom — a small but flourishing town in Auvergne — found special delight in expounding its merits. He hit upon the idea of dividing the shapeless text into acts and scenes, emphasizing the point that it was undoubtedly a comedy. Among his students he made a great impression upon one Antoine Barreau, who later became a bookseller in the town. Barreau was ambitious and wanted to have a few manuscripts printed at his own expense. As he was considering a number of items, he suddenly remembered the *Pamphilus,* from whose study he had once derived so much pleasure, and his choice was made. All this is known from an affectionate letter which he addressed to his old teacher, and which was printed with the book, together with Prot's interpretations. Where the volume was published is not known; probably at Lyons, and as early as the 1470's. No copy exists today; that it was published at all is known only from a reprint issued in Paris in 1499, and another issued at Rouen at an unknown date. All the other editions — and there were eleven in the fifteenth century — are printed in narrative form. Yet the dramatic nature of the work must have been recognized early. In 1518 an Italian version, made by Iano Damiani, was acted at Siena.

The revival of interest in the *Pamphilus* as one of the earliest medieval plays was due largely to Adolphe Baudouin, who in 1874 rescued it from among the innumerable imitations of Ovid. Literary historians, like Cloetta and Creizenach, have since given prominence to the *Pamphilus* in the origin of modern drama. Yet some scholars are still arguing

about its proper genre, wondering whether it should be called "an elegiac novel" or "a didactic poem." How can anyone deny the essentially dramatic nature of the work? If action is a criterion of drama, it would certainly be difficult to find anything more dramatic than those sixteen lines beginning:

Pamphile tolle manus! te frustra nempe fatigas!
Nil valet iste labor! quod petis esse nequit!
Pamphile tolle manus! male nunc offendis amicam!
Jamque redibit Anus! Pamphile tolle manus!

and ending in the touching lamentation:

Hujus victor eris facti: licet ipsa relucter,
Sed tamen inter nos rumpitur omnis amor!

The literary value of the work is considerable. Characters, plot, and milieu are all real, and the language is forceful and direct. Pamphilus is the type of the impetuous lover, but there is nothing bombastic about him; the alternations of his moods are observed with remarkable psychological insight. The picture of Galathea is especially appealing. Although coquettish and sophisticated, she is fundamentally honest, finding out to her sorrow that it is unwise to play with fire. And Anus is an eternal figure in comedy, from Menander to Marivaux. She is vicious and shrewd, yet not without some redeeming wisdom. The versification is easy and graceful. The numerous borrowings from Ovid, and others from Virgil, sound natural and suit the occasion.

The obscurity of the bibliography is due to the fact that few editions have a colophon; Hain and Brunet mostly described entries which they had never seen. Besides the editions mentioned above, Vérard issued a French paraphrase, with the Latin text in the margin; and there were two editions in Rome, one in Venice, and finally two others without place or date. To one of these — the earliest of all the known editions — belongs the copy now in the Library.

Bought in April 1941, from the Benton Fund.

GOISWIN GOPS?

JACOBUS DE THERAMO. Belial. 1473?

B.M.C. I, 233.

Printed in gothic types, in folio form, in two columns, 36 lines to a column. It has 96 leaves. The size of a leaf is 288 × 206 mm., and the printed text in a column measures 190 × 57 mm. Some marginal notes.

TRIALS of Satan, conducted in a legal form, were a favorite literary genre of the Middle Ages. They were not merely literature either, but were connected with the dogmatic traditions of the Church. Some of the Fathers taught that God had consigned mankind to the devil; "thou shalt

not eat of that tree," He said to Adam and Eve, "for in the day that thou eatest thereof thou shalt surely die." The redemption of mankind was therefore presented as a legal process, in which the devil was circumvented by God's help. Popular imagination quickly got hold of the fruitful subject and, as an introduction to the Passion plays, the *Processus Sathanae* developed, in which Christ acts as judge, while the Blessed Virgin serves as "advocata generis humani." She protests that the sins of mankind have been redeemed through Christ's sufferings, while Satan argues that as a woman and the judge's near relation she cannot represent the case. At the end, Satan's claim is thrown out of court.

The Belial story, the full title of which is *Lis Christi et Belial judicialiter coram Solomone,* differs from the *Processus.* In it the devil's accusation is directed not against mankind but against Christ, because He has saved mankind. Belial is the devil's advocate, appearing before God and asking for a hearing. God appoints King Solomon judge, and the latter issues the writs in the customary manner. Christ is represented by Moses; and when he fails to appear at the trial, Belial quickly raises the issue of contempt of court. However, a new trial is granted. Belial complains that Christ has taken possession of hell, the earth, and the sea. Many briefs are exchanged. At last, Solomon pronounces judgment against Belial. The latter then carries his suit before a court of appeal, presided over by Joseph, the son of Jacob and viceroy of Egypt. As members of the court, the contending parties elect the Emperor Octavian, St. Jerome, Aristotle, and the Prophet Isaiah. After endless arguments, the judges reach their decision. Belial's plea is rejected, but he is promised that on the Day of Judgment the unjust will be thrown into the pit of hell.

Jacobus de Theramo, the author of *Belial,* was a learned theologian and jurist. He wrote his work in 1382, undoubtedly inspired by the *Processus Sathanae.* Born in 1350, he studied and taught canon law at Padua; later he became bishop of Florence and Spoleto, and finally archbishop of Taranto. He died in 1417.

Bought in March 1937, from the Whitney Fund.

JOHANN GULDENSCHAFF

AUCTORITATES Aristotelis et Aliorum Philosophorum. 1487.

Hain 1,927; B.M.C. I. 258; G.W. 2,809.

Printed with gothic types, in folio form, 37 lines to a page. It has 52 leaves. The size of a leaf is 267 × 200 mm., and the printed text measures 207 × 115 mm. Bound in a leaf from an incunabulum.

A COMPENDIUM of striking sentences from the works of Aristotle, Seneca, Boethius, Plato, Apuleius, Porphyrius, and Gilbertus Porritanus. Quotations from Aristotle occupy the larger part of the

volume; a single page suffices for Gilbert, the astute French scholastic of the twelfth century. The book was designed for preachers, to help them in composing their sermons, and for laymen interested in learning.

The prologue gives a remarkable illustration of how the work can be useful to a preacher. "Suppose his text," the compiler writes, "is Luke XI, 28: 'Blessed are they that hear the word of God.' He may introduce it thus: Aristotle says about animals, 'Every animal that has ears can move them, except man'; and this is true of man because of his noble constitution — for as gold excels all other metals, so man excels all other animals, considering that he is rational, mortal, capable of discipline, and gentle of nature. Being such, he should attend diligently to the words of salvation, since the Lord saith (Matt. XIII, Luke VIII, Apoc. II and III), 'Who hath ears to hear, let him hear.' By which is meant the property of hearing, which is sensuous in animals and intellectual in man. Ps. XLIV, 'Hearken, O daughter, and consider, and incline thine ear' and Augustine, Confessions XII, 'O Lord, thou didst speak to my ear with a mighty voice.' Therefore, whoever hears the word of God negligently, sins as much as if he spat out the body of Christ onto the ground . . ." And so on, in the same vein.

The compiler obviously accomplished his purpose, for the book was very popular; thirty-three editions were published during the fifteenth century. A few were entitled *Propositiones* or *Repertorium Dictorum.*

Bought in March 1937, from the Whitney Fund.

NUREMBERG

JOHANN MÜLLER OF KÖNIGSBERG

MUELLER, JOHANN, of Königsberg [Regiomontanus]. Tractatus contra Cremonensia. 1475?

*Hain *13,805; B.M.C. II, 457.*

Printed with roman types, in folio form, 45 lines to a page. It has 10 leaves; the last, a blank, is missing. The size of a leaf is 296 × 214 mm., and the printed text measures 212 × 127 mm. Diagrams.

THE work has no title, but it became known as *Tractatus contra Cremonensia,* that is, "Treatise against the Things of Cremona." Later it was called *Disputationes contra Cremonensia in Planetarum Theoricas Deliramenta,* which may be translated as "Disputations against the Balderdash of Cremona concerning the Theory of Planets." The "balderdash of Cremona" is in reference to Gerard of Cremona, the twelfth-century astronomer who, as Regiomontanus believed, was the author of the *Theoricae Planetarum,* a work which he described as "of slight importance, yet credulously accepted by many, even by men of great talent." As a

matter of fact, the book in question was written by another Gerard, namely Gerard of Sabbioneta, who may have been the son of Gerard of Cremona. At any rate, Sabbioneta is very near Cremona.

It is the *Theoricae Planetarum* that Regiomontanus sets out to demolish, although he knew that he was offending its "frenzied adherents." He wrote the treatise in August 1464 in Rome, during the election of the new pope, while he was enjoying the company of Martin Ilkush, a professor of the University of Cracow, who had just been lecturing at Bologna, and whom he was to meet frequently later at the court of King Matthias of Hungary. The work is cast in the form of a dialogue between two astronomers, one from Vienna and the other from Cracow. The Viennese, named Joannes, was the mouth-piece of Regiomontanus, and undoubtedly Ilkush served for the Cracovian. The two are by no means antagonistic; rather, they clarify their own ideas, even as Regiomontanus and Ilkush may have done in their conversations in Rome.

The essay is preceded by a long preface, in which Regiomontanus passes severe judgment upon the prevailing methods of teaching astronomy. Nothing but the *Sphaera* of Sacrobusco and the *Theoricae Planetarum* of Gerard, he complains, is being taught in the schools. People do not seem to bother much about the truth. The corrector of the printing of Strabo's *Geography*, for example, has taken the liberty of changing the true statement of the translator Guarino about the fifteen hours of the equinox into the fifteen hours of the solstice. It was still worse when a translator like Jacopo Angelo completely distorted the *Geography* of Ptolemy, and a hack altered the accompanying maps of the countries. "I know," he wrote, "that there will be some who will reproach me for arrogance because I, who spend my life in Germany — not to say among barbarians, poor in books, and far from the multitude of scholars — should dare to attack so many famous men. They must forgive me, however, when they consider the aim of these propositions and not the person of their author." He also asks that his treatise, which he calls "lucubratiuncula," be taken as a foretaste of a general commentary. In the same year he again went to Rome, where he died the following summer.

What was the scope of this "general commentary," and how much of it was completed, no one can tell. The manuscripts of Regiomontanus were entrusted to his friend Bernhard Walter, upon whose death they were acquired by the City of Nuremberg. Among them was the manuscript of his trigonometry, the *De Triangulis Omnimodis,* which was published only in 1533. It appeared just before the *De Revolutionibus Orbium Coelestium,* yet it was unknown to Copernicus, who independently reached the same conclusions and used them to discover the system of the universe. The tragic fate of a genius whose work remained hidden for two generations, till it was entirely wasted: Regiomontanus's position in the his-

tory of astronomy is still debated. Some regard him as a representative of the Middle Ages, who merely wanted to correct the errors of the Ptolemaic cosmogony; others see in him the herald of the new conception of the world, whose theories foreshadowed the discovery of Copernicus.

This is one of the nine items printed by Regiomontanus on the press which he started in 1472 and ran for three years. The typography is pleasing; the woodcut initials are in a fine Italian style. It is worth noting that Regiomontanus was the first to use roman types at Nuremberg. On the verso of the first leaf there are two Greek words: ὡρῶν ἰσημερινῶν, meaning the hours of the equinox. They are supposed to be in the great astronomer's own handwriting.

Bought in February 1939, from the Bowditch Fund.

FRIEDRICH CREUSSNER

ALEXANDER DE VILLA DEI. Doctrinale. 1487.

Hain 748; G.W. 101.

Printed with gothic types of two sizes, in quarto form. It has 162 leaves. The size of a leaf is 215 × 150 mm., and the printed text measures 155 × 98 mm. In contemporary binding, rebacked.

THIS book on the Latin language — the medieval word "Doctrinale" means a "Book of Instruction" — is composed in Latin hexameters, 2,645 lines in all. The text runs without a break. It begins with the declensions and conjugations, goes on to syntax, and finally to prosody. Much of the material was taken — copied or paraphrased — from the work of Priscian, the sixth-century grammarian of Caesarea. The verse form was common in all such books at the time; it was employed in the hope that by its tricky turns the rules might be more successfully committed to memory. The device had some merits, for one can better remember verse than prose when no appeal is made to the imagination. Even so, this book, like a veritable instrument of torture, inflicted immeasurable suffering upon the young of many generations.

Written in 1209, Alexander's *Doctrinale* was used for centuries in the schools of most European countries. Hundreds of manuscript copies still exist, and there was hardly another book that was reprinted as often in the fifteenth century. The *Gesamtkatalog der Wiegendrucke* lists no less than 280 editions! All but about fifty of these are provided with commentaries. There were, indeed, plenty of schoolmasters willing to elucidate the text. The notes of Ludovicus de Guaschis, which are included in the present volume, were perhaps the most favored.

The Italian humanists, however, attacked the book bitterly, pointing out its inaccuracies and ridiculing its dry, technical method. Lorenzo Valla led the storm with his *Elegantiae Linguae Latinae,* a work which in-

augurated the modern fashion of teaching Latin by the use of texts, instead of by the repetition of rules. Thus under the pressure of the humanists, the *Doctrinale,* that almost sacred book of scholasticism, gradually became antiquated. In 1501 Aldus Manutius was able to write: "Nowadays children, while still learning the elementary rules of the language, may read something of Cicero, Virgil, and other famous authors; whereas in my childhood, forced to learn by heart Alexander's feeble poem on grammar, such pleasures were denied to us." In France it was only in 1514, after a conference of educators at Malines, that the book was ousted from the schools, and replaced by the *Rudimenta* of Jean Despautères.

Alexander, who is variously called "de Villa Dei" and "Dolensis" and simply "Grammaticus," was born about 1160 at Villedieu in Normandy or perhaps at Dol in Brittany. Some authorities think that he was a Franciscan monk, others that he was a Dominican, and still others that he was a Benedictine. He seems to have taught in Paris and died about 1240.

Bought in March 1937, from the Whitney Fund.

ANDREAE, JOANNES. Super Arboribus Consanguinitatis, Affinitatis, et Cognationis Spiritualis. Not after 1476.

*Hain *1,025; B.M.C. II, 448; Schreiber 3, 273; G.W. 1,682.*

Printed with gothic types, in folio form, 34 lines to a page. It has 10 leaves. The size of a leaf is 304 × 214 mm., and the printed text measures 188 × 120 mm. Woodcuts. In modern vellum.

CONSANGUINITY, in canon law, means a relationship between persons descending from a common ancestor. It is lineal when one person is descended from the other, as between son and father or grandfather. It is collateral between persons who spring from the same ancestor, as for example between cousins. The degrees of collateral consanguinity are computed by first establishing the common ancestor and then counting the distance between him and the persons in question.

Affinity comes about through marriage. It is a connection between the husband and the kindred of his wife; or between the wife and the kindred of her husband. However, the kindred of married persons are not allied to each other; there are no ties between the husband's brother and the wife's brother.

Cognation has several meanings. In a general sense, it refers to all connections of blood or family, or both. More specifically, natural cognation is formed only by ties of blood, as between a father and an illegitimate child. Civil cognation, on the other hand, is a legal tie, as between a father and an adopted child.

The *Arbor Consanguinitatis* and the *Arbor Affinitatis* are an integral part of the law, canon as well as civil. The exposition is by Joannes Andreae, the famous fourteenth-century canonist. The use of a tree to

illustrate the degrees of relationship goes back to early times; St. Isidore had already employed it. The "vacant cell" in the center of the tree of consanguinity was reserved for the person whose status was to be determined. People marked it "truncus," or wrote in the name of Proteus, or filled it in with a picture of Joachim, the father of the Virgin. Joannes Andreae whimsically substituted the head of the university janitor, Petrucius. The circles on the branches contain the names of the various relations — from "abavus" to "abnepos," and from a brother's "pronepos proneptis" to the same on the sister's side. No less ingenious is the tree of affinity. An arch links the kin of the wife with those of her husband's sister, while another connects the kin of the husband with those of his wife's brother. These charts are really indispensable; without them the keenest mind would be lost in the endless ramifications.

Forty-six editions appeared during the fifteenth century. Creussner, who printed one as early as 1472, issued no less than fifteen. The earlier editions contain only two woodcuts; the later ones, however, have a third to show the degrees of cognation. In the Library's copy this third cut has been sketched in by hand.

Bought in March 1937, from the Whitney Fund.

THESAURISATIO IN COELIS. 1488.

*Hain *15,492.*

Printed with gothic types, in octavo form, 23 lines to a page. It has 64 leaves. The size of a leaf is 145 × 102 mm., and the printed text measures 102 × 68 mm. Initials in red and blue.

A MANUAL of devotions on behalf of the dead. It opens with a series of seven psalms, combined with appropriate prayers for each. These are followed by a set of meditations on the Lord's Prayer, Creed, and so on, attributed to one Brother John of the Carthusian monastery of Saint Elizabeth near Eisenach. There are also prayers in honor of the Passion, among them one by St. Ambrose; some to be said at Mass; and one composed by St. Jerome "while lying on the bare ground awaiting his death."

Bought in March 1937, from the Whitney Fund.

JOHANN SENSENSCHMIDT

CENTUM MEDITATIONES. c. 1472.

Hain 10, 996; B.M.C. II, 403.

Printed with gothic types, in very small folio form, 18 lines to a page. It has 38 leaves, the last blank. The size of a leaf is 160 × 108 mm., and the printed text measures 102 × 61 mm. Initials in red.

CONTAINS a hundred meditations on the Passion of Christ and the suffering of the Virgin. There are other short prayers, among them

a series on the Joys of the Virgin to be said at the proper canonical hours.

Bound in a volume with the *Horologium Devotionis* by Bertholdus and the *De Spiritualibus Ascensionibus* by Gerardus de Zutphania, both printed by Johann Amerbach at Basel. (*Described below.*)

Bought in May 1940, from the Benton Fund.

BASEL

MICHAEL WENSSLER

POPE LEO I. Sermones. c. 1475.

*Hain *10,014; Polain 2,468.*

Printed with gothic types, in folio form, 34 lines to a page. It has 154 leaves, the last blank. The size of a leaf is 300 × 215 mm., and the printed text measures 205 × 122 mm. The opening leaves are frayed in the lower margin. Large illuminated capital at the beginning of the text.

POPE LEO I has been called "Great" — the only other pope who earned the epithet being Gregory I. The two men had, indeed, much in common; they possessed the same resolute personality and talent for organization. In the break-up of the Roman Empire they recognized an opportunity for the Church, which they seized unhesitatingly. Leo I, in the middle of the fifth century, laid the foundations of the new *Civitas Dei,* and Gregory I, at the end of the sixth, completed the edifice. To them, more than anyone else, the Roman Church owes its present form.

"The genius of Leo," Gibbon wrote, "was exercised and displayed in the public misfortunes; and he has deserved the appellation of *Great* by the successful zeal with which he laboured to establish his opinions and his authority under the venerable names of orthodox faith and ecclesiastical discipline." Many events — religious controversies, wars, and politics — conspired to make his aspirations come true.

When in 440 Leo, an arch-deacon of the diocese of Rome, was elected Pope, the Western Empire enjoyed a long peace. As a boy the new Pope may have witnessed the Sack of Rome by Alaric in 410; but since then the Visigoths had kept away. Oblivious of the lurking danger, the City lived on, with its corruption and lethargy in public affairs. In the general disintegration it had become doubly important for the Church to have a decisive policy. For the last century the Bishop of Rome had been occupying a more and more prominent place in the West; Leo now definitely asserted his supremacy. On the anniversary of his election he preached a sermon in which he claimed the same primacy among the bishops that St. Peter had among the Apostles. The account of the Evangelist, "And I say unto thee that thou art Peter (*Petrus*), and upon this rock (*petra*) I will build my church," proved, according to him, that

St. Peter was meant to stand at the helm of the Church. And he concluded before the assemblage: "Hence your presence, my venerable brothers and fellow-priests, will be the more sacred and precious, if you will offer the honor of your service to him whom you know to be not only the patron of this see, but also the primate of all bishops. When therefore we utter our exhortations in your ears, holy brethren, believe that he is speaking whose representative we are." This was the beginning of the ecclesiastical discipline which Leo during the twenty-one years of his rule so firmly established.

But the new Pope wanted supremacy not only over the Western but also the Eastern Church. The unceasing theological disputes there furnished occasion for his intervention. Hitherto the East had kept unquestioned leadership in matters of doctrine over the West; the ministry of Ambrose, the learning of Jerome, and the speculations of Augustine, however, had in the last generation accumulated a store of prestige for the West, while the wrangling of the synods had completely undermined the influence of the Eastern clergy. Arianism, denying the principle of consubstantiality and co-eternity, was still smouldering; and now Nestorius started a new heresy, questioning the perfect union of Godhead and manhood in the one person of Christ. His very adversary, the monk Eutyches, made matters worse by maintaining that this union was so complete that the human nature changed in Christ into the divine — a doctrine which, through the pressure of Theodosius II, was adopted by the Council of Ephesus. Leo, whose delegates had to flee the Council, indignantly called the whole affair a *latrocinium*. Upon the death of Theodosius he succeeded in having a new synod called at Chalcedon, which sanctioned his own conception of the two-fold nature of Christ. ("Both natures retain their own proper character without loss: and as the form of God did not do away with the form of a slave, so the form of a slave did not impair the form of God.") Thus, the Pope prevailed over the East in a matter of dogma. This Council also acknowledged the pre-eminence of the Bishop of Rome, although, to Leo's great regret, it granted Constantinople second place.

The invasion of Italy by Attila and his Huns in 452 showed how illusory was the security of the Empire. Turned back from Gaul by the legions of Aetius, the barbarians descended into the valley of the Po, threatening Rome with destruction. At the request of the Emperor and Senate, Leo, with the senator Avienus and the prefect Trigetius, went to the King of the Huns to ask for peace. Impressed by the personality of the Pope, and deterred by superstition from attacking the Holy City, Attila decided to withdraw his armies on condition of obtaining the hand of Princess Honoria and a huge dowry with her. Apparently the Princess wanted nothing better; she had been intriguing for just such a turn of events for years. In any case, Rome was saved, and the people attributed

their escape to the Pope, whose renown was thus tremendously enhanced. After the murder of Valentinian — during the chaotic reigns of Maximus, Avitus, and Majorian, succeeding one another at intervals of a few months — the Papal throne was the only permanent authority. No wonder that the Church seemed above the State, as Leo himself more than hinted in a sermon preached on the feast of the Apostles Peter and Paul. "These are the ones," he apostrophized the City, "who promoted thee to such glory that, being made a sacred nation, a chosen people, a priestly and royal state, and the head of the world through the blessed Peter's holy see, thou didst attain a wider sway by the worship of God than by earthly government." Having secured his spiritual authority, the Pope saw the road open to temporal sovereignty as well.

Of all the literary works of Leo, his letters and sermons are the most significant. Both are succinct in style; in kindly yet energetic language they treat all sorts of questions of faith, ritual, and administration. The sermons, mostly preached on the great feast days, number ninety-six. The present volume is the first separate edition.

Bought in November 1937, from the Benton Fund.

NICOLAUS KESLER

PETRUS LOMBARDUS. Liber Sententiarum. September 22, 1488.

*Hain *10,195; B.M.C. III, 766–67.*

Printed with gothic types, in folio form, in two columns, 55 lines to a column. It has 281 leaves, ff. 132 and 281 blank. The size of a leaf is 308 × 215 mm., and the printed text in a column measures 230 × 66 mm. The words "Textus Sententiarum" are stamped on the front cover.

THE *Book of Sentences* is a compendium of patristic literature which the author sifted, edited, and arranged according to a logical system. As he himself states in his brief prologue, he compiled the volume "with great toil and labor, from evidences of the truth established for all time." His purpose is to expose the false doctrines of the heretics, and to present the truth in the right way, "not risking the godless pronouncements of a doubtful authority, but steering a moderate course between two extremes." His own voice, he pleads, is merely an echo of the voice of the Fathers. But for this very reason he hopes that his work will not seem superfluous — "it embraces in a small compass the opinions of the Fathers, with their testimony placed side by side, so that the student has no need to consult a multitude of books."

Peter Lombard composed his work between 1145 and 1150, the same years in which Gratian completed his *Decretum,* the compendium of canon law. Many similar publications had appeared before, notably by Guillaume de Champeaux, Cardinal Pulleyn, Hugo de St. Victor, and others. John of Damascus undertook the same task concerning the

Eastern Church Fathers as early as the eighth century. Peter Lombard used these works; from some of them he copied whole passages. But what distinguished his *Liber Sententiarum* was its comprehensiveness and carefully balanced planning. It was adopted at once as a textbook, and remained in use till well into the sixteenth century. Indeed, it was the chief test of learning and ability of all students of theology. Candidates for the bachelor's degree had to write commentaries upon it, from St. Bonaventura and Thomas Aquinas to anonymous Franciscan and Dominican friars. Roger Bacon complained to Pope Clement IV that more people were interpreting the Lombard than the Bible.

The work is divided into four books, each consisting of forty to fifty distinctions, and each distinction including a number of sub-headings. The first book opens with the mystery of the Trinity, and treats of the omniscience, will, and power of God. The second deals with the world and the created things, with angelic and human nature, free will and divine grace, and the virtues and vices. The third book is devoted to the Incarnation. Human nature, body as well as soul, became tainted by the Fall; the Son of God, therefore, became united to both substances in order to heal and sanctify them. Finally the fourth book examines the sacraments, the resurrection, and future life. Starting out with the doctrine of the sacraments in general, it turns to the sacraments of the new dispensation. Matrimony alone occupies sixteen distinctions.

Peter Lombard was not an original thinker. Nevertheless, the condensation of his immense material into a serviceable volume was no mean task; nor was it free from pitfalls, as he himself well recognized. Trying to avoid the danger of false teaching, he often cautions the reader that a certain statement represents merely an opinion. Even so, he drew upon himself the charge of heresy. The sixth and tenth distinctions of the third book seemed especially objectionable as spreading the doctrine of nihilism — a notion that the humanity of Christ was perhaps only a garment with which the Word clothed itself. ("Some ask whether Christ, insofar as he is man, is a person or is anything. There are arguments on both sides of this question . . .") His reference was to Abelard, with whom he often sympathized; and some of his own students eagerly accepted the theory. To settle the question once for all, John of Cornwall, himself a former pupil but now a bitter opponent, begged the Pope to issue a condemnation. After prolonged investigation, Alexander III ordered the schools, under pain of excommunication, to teach henceforth that "Christ was a complete and real man, in soul as well as body." For supposedly suggesting a doctrine of quaternity, the saintly Joachim de Flores dubbed the Lombard, a generation later, "hereticus et insanus"; however, Peter was upheld this time. Commentators did not adopt by any means all his conclusions; Thomas Aquinas, for instance, argued against him on numerous occasions. By the middle of the thir-

teenth century more and more definite objections accumulated, and at last the Doctors of Paris drew up a whole list of them, which was appended to all later copies. Yet no matter how much criticized, the book held its ground.

The *Liber Sententiarum* was printed at least twenty times in the fifteenth century. Nicolaus Kesler at Basel issued six editions, the first in 1486. Some of the editions contain the commentaries by Aquinas, others by Nicolas d'Orbellis, a French Franciscan of the fifteenth century, and still others by Heinrich of Gorkum (Gorrichem). The Library's copy, like all of Kesler's editions save the first, includes the one by Gorkum, together with the titles of Aquinas's questions. Heinrich of Gorkum, who was born in 1386 and died in 1431, was a canon of the Church of St. Ursula at Cologne. He also wrote commentaries on Aristotle, and was the author of a treatise against Huss and of another against the Maid of Orleans.

Peter Lombard was of humble origin. He was born at Lumello, near Novara in Lombardy, in the last years of the eleventh century. He studied at Bologna, and later at Rheims and Paris. In going to Paris he carried a letter from Bernard of Clairvaux to Gilduin, abbot of the monastery of St. Victor. "The Lord Bishop of Lucca, my father and friend," the Saint wrote, "recommended to me the worthy Peter Lombard, asking that through my friends I should provide for him the necessities of life during the small space of time that he remained in France to study; which I did as long as he stayed at Rheims. Now I commend him to your care while he is in Paris, since I have full confidence in you; begging you to provide his board for the brief time which he will spend here up to the feast of the Nativity of the Virgin Mary." Peter, however, liked Paris so well that he decided to stay. He became professor in the school of Notre-Dame, and while teaching there compiled his book (as is the case with most professors) from the material of his lectures. In 1159 he was made Bishop of Paris, but he resigned the following year. He died in 1164, and was buried in the Church of St. Marcellus. Essentially a modest man, he never dreamed of becoming a famous author.

Bought in March 1937, from the Whitney Fund.

JOHANN AMERBACH

BERTHOLDUS. Horologium Devotionis. c. 1489.

*Hain *2,990; B.M.C. III, 753; G.W. 4175; Schreiber 3,442.*

Printed with gothic types, in octavo form, 30 lines to a page. It has 66 leaves, the last blank. The size of a leaf is 160 × 108 mm., and the printed text measures 114 × 70 mm.

BERTHOLD'S identity is not definitely established. He lived in the fourteenth century and has been circuitously described as the author of a revision of a *Summa* written by a German Dominican named Johannes

who died in 1314. In the preface to the present work he states that he too is a Dominican and that, after seven years' meditation in solitude, he has first composed his book in German and then translated it into Latin. He calls it a *Horologium,* because it explains the importance of each of the twenty-four hours of the day. Accordingly, there are twenty-four chapters, beginning with the Conception of the Virgin and ending with the Last Judgment. Interspersed are short prayers. Both the German original, entitled *Zeitgloecklein des Lebens und Leidens Christi,* and the Latin translation were printed six times in the fifteenth century.

The book contains thirty-six woodcuts illustrating the lives of Christ and the Virgin, all colored by a contemporary hand. Twenty-nine of them are enclosed in a double frame, and the rest within single black lines; the latter are by a more modern master.

The *Horologium* is bound together with the *Centum Meditationes,* printed by Sensenschmidt at Nuremberg, and the *De Spiritualibus Ascensionibus,* also printed by Amerbach. The binding — wooden boards covered with pink leather, the sides decorated with flower designs in lozenge-shaped compartments — is contemporary and is in excellent condition. Its most remarkable feature is the lining of the front cover, a very fine small "image." As is well known, many fifteenth-century binders used such picture sheets for linings; indeed, some of the most beautiful woodcuts owe their preservation to this custom.

The "image" in the volume — the only one of its kind in the Library — represents the martyrdom of St. Sebastian. It shows the Saint naked except for a loin cloth, tied to a tree, his head surrounded by a halo, and his body torn by six arrows. In the right are two archers: one, dressed in a tunic and pointed cap, is crouching on the ground, and the other, bareheaded and wearing a big coat, is standing. Both are aiming with their arrows. The ground is covered with large flowers; a castle, with a turret in the center, may be seen in the background. The woodcut, the size of which is 90 x 67 mm., seems unrecorded; it comes closest to No. 2726 and 2727 in Schreiber's *Manual.*

A manuscript note on the title-page records that the book once belonged to the Charterhouse at Gaming (Carthusiae Gemnicensis) in Austria.

Bought in May 1940, from the Benton Fund.

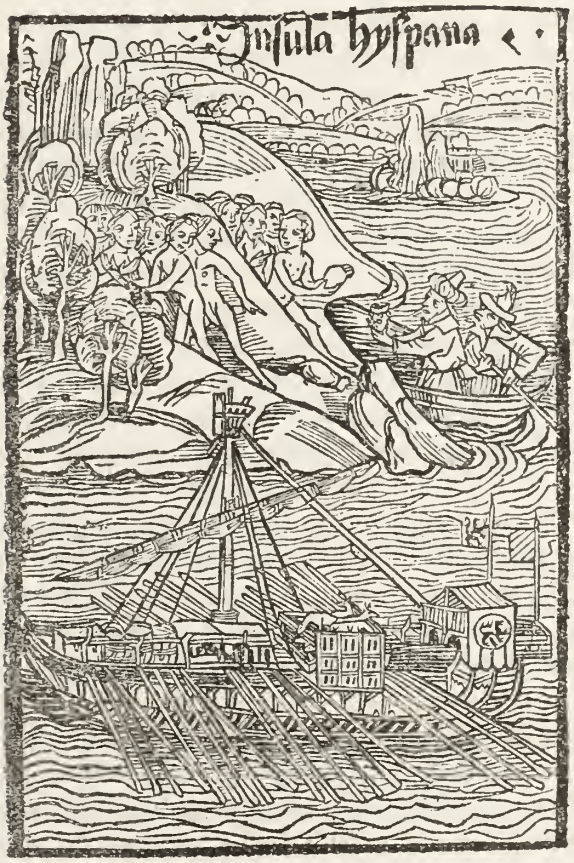
GERARD OF ZUTPHEN. De Spiritualibus Ascensionibus. c. 1489.

*Hain *16,296; B.M.C. III, 752.*

Printed with gothic types, in octavo form, 30 lines to a page. It has 68 leaves. The size of a leaf is 160 × 110 mm., and the printed text measures 113 × 70 mm. The initials are in red.

THE life of Gerard Zerbolt, of Zutphen, has been told in a charming sketch by Thomas a Kempis, who, as a boy studying at Deventer,

De Insulis nuper in mari Indico repertis



Woodcut from the Columbus Letter in Verardus, Basel 1494
Facsimile in Original Size

must have known him, and who himself later joined the same house of the Brotherhood of the Common Life.

Gerard was a studious man who, when not praying, spent his time in poring over old manuscripts. "So fiercely did his mind burn to make progress in knowledge," Thomas a Kempis noted, "that he was sad above measure when the masters did not lecture in the school, nay, he even wept sometimes because on feast days there was no instruction." What could have been more natural than that the young brother should become librarian of the monastery? "He lent many copies of the sacred books to clerks outside the house that they might read at home and in the schools, and so avoid the telling of idle stories and aimless wanderings on holidays." He thought that books were the true medicine of life. "He loved the works of Holy Theology above all the riches of the world, and rejoiced more over a fairly writ copy than over a sumptuous banquet or wine of excellent savour." Thus, full of zeal for self-improvement, the young monk neglected his health. He left his window shut all day, forgetting about fresh air, and regarded eating as a mere necessity instead of a pleasure. He also suffered from a vicious ulcer, without letting anyone know about it. On his way to visit the Abbot of Dickeninghe, for which purpose he set out with Brother Amilius, he fell severely ill. "Then said Amilius to him, 'It seemeth to me that thou art near to die'; and Gerard made answer, 'So seemeth it to me also'; and so as his sickness grew upon him, he breathed forth the breath of his life, like one steeped in sleep." So Thomas a Kempis records his death, which occurred in 1398, in his thirty-first year.

Thomas a Kempis speaks of two works of Gerard, one beginning "Homo quidam" and the other, "Beatus vir." The first is known today as *De Reformatione Virium Animae* and the second as *De Spiritualibus Ascensionibus.* The earlier essay consists of 59 chapters and the later, of 70. They deal with the same subject, though the second is the more finished version.

In the present work Gerard's special concern is the "spiritual ascent," which is possible only through the eradication of vice. He gives pertinent counsel on how to root out gluttony, wrath, luxury, envy, pride, concupiscence, and many other dangerous ingredients of human nature, recommending against them the virtues of patience, strenuousness, gravity, and benevolence. All improvement must proceed from the heart — the word recurs sentence after sentence. "For you ascend as far as you set out in your heart," this gentle mystic insisted, "and descend as much as you fail within." Gerard of Zutphen, with all his love of learning, valued pure feeling above everything else.

(Bound together with the *Centum Meditationes,* printed about 1472, and the *Horologium,* printed by Amerbach about 1489.)

Bought in May 1940, from the Benton Fund.

PRECORDIALE SACERDOTUM. June 16, 1489.

*Hain *13,319; Weisbach 96; Schreiber 5,013.*

Printed with gothic types, in octavo form, 27 lines to a page. It has 120 leaves. The size of a leaf is 148 × 105 mm., and the printed text measures 116 × 68 mm. Bound in a vellum leaf from an antiphonarium.

THIS little book is called "the priests' prayer-book," because the author's purpose was to help clerics to the grace of devotion. "For there are some priests," he wrote in the preface, "who often, abstaining from the sacrifice of the altar, wrongfully deprive themselves and others of infinite good. They think it a sufficient excuse that they feel no devotion, whereas it is not so. To remedy the defect, those who lack suitable manuals may train themselves by reading this useful prayer-book." Accordingly, the volume contains meditations for the different days of the week. In addition, there are a hundred verses — "centum meditationes" — with prayers on the Passion of Christ. There are also some further devout prayers to be said at the canonical hours.

The verso of the title-page is occupied by a woodcut, showing a half-length figure of the Virgin on the crescent moon with the Child on her arm. She is crowned, with her face turned to the left, and is offering a pear to the Child. A sword pierces her breast, and the Child holds the cross. The picture is surrounded by a heavy black line. This woodcut was obviously used also as a single "image" and was originally made about 1480. It is identical with Schreiber 1,030.

Bought in May 1939, from the Benton Fund.

MICHAEL FURTER

METHODIUS. Revelationes Divinae. February 15, 1500.

B.M.C. III, 786; Weisbach 61; Schreiber 4,649.

Printed with gothic types, in quarto form, 36 lines to a page. It has 68 leaves. The size of a leaf is 198 × 145 mm., and the printed text measures 157 × 96 mm. Bound by Bedford.

ST. METHODIUS, bishop of Olympus in Lycia, died a martyr's death about 311. He was passionately opposed to Origen, the great Alexandrian, against whom he directed his work *On Resurrection,* defending the doctrine that the risen body is identical with its former state. He wrote also an extensive treatise against the neo-Platonist Porphyrius, and composed commentaries on the Bible. His best known work, however, is the *Banquet of the Ten Virgins,* an imitation of Plato's *Symposium.* It begins with a dialogue between the virgin Gregorion and the author Eubulius, who is Methodius himself. Gregorion relates the story of a party held in the garden of Arete, the daughter of Philosophia, at which ten virgins — Marcella, Theophila, Thaleia, Theopatra,

Thallousa, and the rest — glorified in lengthy discourses the virtue of chastity. It was Thekla, the eighth speaker, who bore off the palm, singing at the end a hymn to Christ and His Church. But Eubulius still wants to know who are more praiseworthy — those who are free from passions or those who are concupiscent and yet restrain themselves. Gregorion is obliged to admit the greater merit of the latter.

Unfortunately, the *Divine Revelations* contained in the present volume were not written by the martyr, but probably by Wolfgang Aitinger, an Augustinian, who claims merely to interpret the Saint's visions.

Sebastian Brant, as he states in his dedication to Johann Meder, author of a *Quadragesimale de Filio Prodigo,* saw to it that the text received suitable illustrations. "Beloved Father," he wrote, "you have often urged me to consider publishing in pictures the revelations of our most holy patron Methodius of Euboea and the holy virgin Hildegarde. Perhaps you were moved by the Constitution of Gregory which remarks, 'Pictures of things and events are necessary; for what writing is to those who can read, pictures are to the ignorant who merely look at them; for in them they behold what they should follow, and read though they know no letters.' Illustrations are especially for the use of the uneducated. Therefore, by your command and persuasion I have undertaken this popular work now before you. I have made arrangements for the pictures and their engraving, so that the revelations of the prophetic spirit may become known to many."

There are fifty-five woodcuts in the book, each about two-thirds of a page; five of them are repeated. The title-page shows the saint in prison at Chalcis, listening through the window to an angel who is reading from a book. After the Fall of the Evil Angels, the Temptation in the Garden, and the Expulsion follow the illustrations of the text. The first of these depicts three men, the inventors of the "bad arts." Then come Noah's Ark, the Tower of Babel, and scenes of battle against the sons of Ham and the Ishmaelites. The kings of Assyria, Persia, Greece, and Rome are shown next in various "historical" events. Alexander the Great penned up the people of Gog and Magog in the mountains by the Caspian Sea; but the captives broke forth and conquered the land of Israel. Many pictures present the cruelty of the Turks and Saracens against their Christian prisoners, ruining Christian churches and killing priests and monks. The misery will end when the Roman emperor finally leads a crusade against them; he will capture Jerusalem and cut down the tree of the Turks. But much grief will arise before this: the Church will be rent by schism, a false Pope will be elected, the honor of God will be blasphemed, and the clergy will be insatiable in their desire for worldly goods. The last pictures show the destruction of the Turks, as predicted by the prophets Ezekiel and Daniel. For Turkey and the Whore of Babylon are the same thing.

This is the second illustrated edition of the *Divine Revelations;* the first was published by Furter in 1498. Furter also printed two later editions, in 1504 and 1515. The second edition has sometimes been attributed to the year 1516, because the colophon gives the date as "MCCCCC.XVI. Kal.' Martii." The "XVI," however, means that the book was printed sixteen days before the Kalends of March — the usual manner of recording the date in terms of the Julian Calendar.

Bought in September 1939, from the Benton Fund.

JOHANN BERGMANN DE OLPE

RAULIN, JOANNES. De Religionis Plantatione. June 22, 1498.

*Hain *13,701; B.M.C. III, 796.*

Printed with roman types, in quarto form, 30 lines to a page. It has 14 leaves, the last blank. The size of a leaf is 210 × 144 mm., and the printed text measures 164 × 100 mm.

JEAN RAULIN was born at Toul in 1443 and died in Paris in 1514. A doctor of theology, he composed commentaries on Aristotle's *Logic.* As Sebastian Brant relates in the preface to this volume, he was elected rector of the College of Navarre, but after a few years of distinguished service retired to the monastery of Cluny. It was there that he wrote the present tract urging clean living on the monks — a subject which occupied his mind for a long time. The text is Matthew, XV, 13: "Every plant, which my heavenly Father hath not planted, shall be rooted up."

Raulin's style has been described as dry and methodical, full of quotations from the Bible, the Church Fathers, and the scholastics. His sermons, however, are not lacking in amusing little stories. One of these was quoted by Frère Jean in his merry conversations with the great Panurge, as told by Rabelais in his *Pantagruel.* It is from Raulin's third sermon on "Widowhood," and is about the bells of Varennes. A widow came to see her curé, asking him if she should marry her servant, who seemed clever at her late husband's trade. "Marry him," said the curé. "But," replied the widow, "I am afraid that my servant may become my master." "Don't marry him then." "On the other hand, my affairs require the presence of a man." "Then marry one." "But he might ruin me, if he turns out badly." "Well, then, don't marry him." In order to escape the importunities of the woman, the curé, knowing that she had made up her mind anyway, advised her to listen to the bells of her church and act accordingly. The bells tolled, and the widow heard, "Marry your servant, marry your servant," so she married him. Some time later she went back to the curé and complained of having followed his counsel: "Formerly I was mistress, and now I am a servant." "That is because you misunderstood the bells," the churchman answered,

"listen to them more carefully." The bells again tolled, and this time the poor woman, whose head was clear by now, heard distinctly: "Don't marry him, don't marry him."

The present tract was reprinted in 1520 as an appendix to Raulin's *Letters*. His *Sermones Quadragesimales* appeared in 1523, and his *Sermones de Festivitatibus* in 1524.

Bought in June 1937, from the Whitney Fund.

VERARDUS, CAROLUS. Historia Baetica. CHRISTOPHER COLUMBUS. De Insulis Nuper in Mari Indico Repertis. 1494.

*Hain *15,942; B.M.C. III, 794; Schreiber 5,419.*

Printed with roman type, in quarto form, 28 lines to a page. It has 36 leaves. The size of a leaf is 210 × 150 mm., and the printed text measures 150 × 100 mm. With woodcuts. In old vellum.

THE work of Verardus (Verardi) is a drama on the conquest of Granada and Andalusia (Baetica) in 1491-92. It opens with a Moorish council headed by King Boabdil, who is in great anxiety but is finally much relieved by the news of reinforcements from the Sultan Bajazet and orders a celebration. Meanwhile King Ferdinand discusses his plans with Queen Isabella and Cardinal Mendoza, and presents a summary of Granada's position as described by his scouts. The Cardinal recommends a strategy of delay. Then a stiff little domestic scene follows. The Queen anxiously asks the King, "What do you intend to do?" "If you will keep quiet, you will find out sooner," replies her royal husband; and Isabella obediently answers, "With pleasure; for silence is becoming to a woman." Having thus suppressed his wife, Ferdinand insists on immediate attack. Boabdil is still hopeful, but a soothsayer predicts his defeat; soon after a messenger announces the ruin of the Moorish army, whereupon Boabdil consents to yield the city. The closing triumph shows Ferdinand in a benevolent mood, accepting the homage of the Christian captives and the pathetic submission of the Moorish King, whom he receives with kindness.

The play was performed on April 21, 1492, in the palace of Cardinal Raphael Riario in Rome. The Cardinal — elevated to his position by his great-uncle Sixtus IV at the age of twenty-six — was an enthusiastic patron of drama, and had sponsored, among other works, a presentation of Plautus's *Asinarium* and Seneca's *Hippolytus*. At the news of the conquest of Granada he arranged a celebration, a conspicuous feature of which was — besides triumphal processions, fireworks, military displays, etc. — the performance of Verardi's work. The preface of the printed version mentions the fact that "senate and populace received the play with such attention and bursts of applause as had not been witnessed for a long time." The audience must have been in a grateful frame of mind;

for the work, consisting of bombastic discourses rather than dialogues, is very poor.

In any case, for many years this was the last performance of a play in Cardinal Riario's palace. Pope Innocent VIII died on July 25, and his successor, Alexander VI, was an enemy. Upon the election of the Borgia pope, Cardinal Riario fled to France, where he remained till the time of Pius III. By then Verardi was dead. A native of Cesena, he served as chamberlain under three popes. Several members of his family wrote. He mentions his nephew Bartholinus; and another relative, Marcellinus, was the author of the play *Fernandus Servatus*. The *Historia Baetica* was first printed in Rome in 1493, and there were four other editions in the fifteenth century.

The second part of the volume is a reprint of the first Rome edition of the Columbus Letter published by Stephen Plannck in May 1493. (*See notes about this edition in the October 1930 issue of* More Books.) It is illustrated with woodcuts, which first appeared in the Columbus Letter published by Jacob Wolff of Pforzheim at Basel in 1493.

The chief interest of the volume lies in these woodcuts. The title-page is a picture of Ferdinand, in full armor, holding two shields, one with the arms of Castile and Leon and the other with those of Granada. There is a tree in the background, and above is written, "Ferdinand Rex Hyspanie." Opposite the first page of the Letter, under the heading "De insulis nuper in mari Indico repertis," is a large woodcut depicting the arrival of Columbus's ship. Two sailors in a boat approach the shore, offering a goblet to the timid natives; one of these, bolder than the rest, comes forward with a large gold nugget; at the top is the inscription "Insula Hyspana." Another woodcut, occupying two-thirds of a page, represents the discovery of the islands here called Fernanda, Ysabella, Hyspana, Conceptionis Marie, and Salvatoris. The next woodcut, also with the inscription "Insula Hyspana," shows the building of a fortress. On the recto of the last leaf are again the arms of Castile and Leon, while the verso is occupied by a picture of Columbus's ship in full sail, with the words "Oceanica Classis." The last is copied, more or less, from Breydenbach's *Peregrinationes in Terram Sanctam*.

Bought in April 1940, from the Benton Fund.

ZOLTÁN HARASZTI

Exhibitions from the Wiggin Collection

Etchings and Drawings by James McBey

JAMES McBEY, born in a little fishing village on the Aberdeen coast, began work at fifteen as a bank clerk; but he soon became certain that banking was not his metier.

"From the Aberdeen Public Library," he writes, "I borrowed books steadily and gradually ate my way through Section 26, devoted to the Fine Arts, escaping during those hours into a world altogether different from that surrounding me. When, ultimately, I reached Maxine Lalanne's 'Treatise on Etching,' I felt that if only I had the tools I could express myself. From a plumber I bought a sheet of copper, polished and grounded it with wax. I set out for 'Point Law' jetty and, choosing a secluded corner, drew in the subject with a darning needle from a mirror whilst standing with my back to the scene. After biting with nitric acid, the printing presented a difficulty. I had no press and as my salary from the bank was very limited, the purchase of one was impossible. Finally, after many experiments, I at last got a print of sorts by passing the plate and paper through the domestic wooden-rollered mangle, using as a traveling plank a square of linoleum. Nearly all the prints of this plate were so printed."

The plate "Point Law" is included in the Library's first exhibition of McBey's work because of its importance in setting alight the spark which fired this young artist to achieve great heights in the print world. His exceptional early ability is decidedly apparent in each succeeding plate. Contrasting these works with his latest plate, "New York Harbour," published several weeks ago, one can readily agree with the foremost critics of our time that their belief in his talent was well founded.

Two intermediate subjects have also been chosen for study, with their states, notes, and drawings. This exhibition is designed especially for students of prints and to answer the many questions asked daily by persons interested in the development of a plate; it is of the greatest educational value, as we are thus carried by Mr. McBey from the earliest conception of "New York Harbour," "Barcarolle," and "Shipping on the Giudecca" to the published impression. These plates rank with a number of others which are outstanding among the several hundred prints in the artist's *oeuvre*. "New York Harbour" and "Shipping on the Giudecca" convey a fine impression of vitality and dynamic force, picturing life and movement, while we find a quieter subject of calm and repose in "Barcarolle."

In the latter one feels the magical touch of the dry-point needle, hardly equalled since the days of the "Golden Age of Engraving." McBey's power of expression is exemplified upon the copper in simple and direct line. Anyone who has been to Venice cannot help feeling that McBey has caught all the serenity of this beautiful city of canals and palaces. Mr. Malcolm Salaman expresses the charm of this print beautifully: " 'When music and moonlight and feeling are one'; that, in Shelley's line, is the motive of 'Barcarolle,' a Venetian nocturne with an enchantment of its own, which the etcher has

interpreted with all the poetry of his art, and the finesse and resource of his craft. With what certainty he has placed the gondola rightly on the plate, surrounded by the expanse of moon-silvered water, and enclosed by the shadowed palaces, and how subtly suggestive is the draftsmanship that gives the singing gondolier his dominant significance, and this night scene its expression of haunting beauty." These impressions are enhanced by the old paper, carefully chosen from the vast collection made by McBey during his visits to Paris. This greenish tint, called "verdâtre," is of the greatest value in obtaining the subtle effect of moonlight in this fine plate. There can be no law governing choice of paper, and the search for the perfect combination of paper and ink is one of the chief fascinations of print making.

A particularly interesting hour in Venice was chosen for the superb "Shipping on the Giudecca," with its many woodboats lying at anchor. Through the maze of masts and rigging, we feel the sunny haze of early morning across the quiet water, upon which are cast the reflections of the hulls and brightly colored sails. In the distance San Giorgio Maggiore reveals itself in silhouette, and with Venice in the distance one's imagination is stirred to catch the romantic echoes of the lagoon through the centuries. McBey expresses the very spirit of the time of day, with boats at anchor and mooring, reflecting the glare of the summer heat and sun. Every line seems to be placed with the utmost thought and observation. The reflections are studied not only under the boats but upon the water, where every ripple does its part to give the sense of quiet motion. The pure pictorial reality of form and tone makes one realize that this is a very great plate.

In McBey's newest work, "New York Harbour," it is interesting to see the biting of the plate in each of the nineteen successive states, and the gradual development to the finished impression. He all but takes us into the studio beside his press. He shows us experiments in printing, and in a number of impressions the ink is varied. In some, the plate is printed clean; then there are others with a tone, and it is very interesting to see how he graduates and softens the ink in some areas with the rag and palm of his hand. Pencilled suggestions are bitten in afterwards with acid, or dry-point lines are used first to obtain a certain effect. Study of all these states is necessary to understand how the artist through careful observation has captured the mystery of the skyscrapers of lower Manhattan, across the East River from Brooklyn. The on-coming tug, the low layer of smoke and mist, the men at work in the foreground, the distance across the water are all elements which give bigness and scale to this latest of McBey's achievements.

McBey has said that the set of his prints in the Albert H. Wiggin Collection is the most complete in existence. He is among the very few contemporary artists who can count a number of masterpieces among his etched work; all the items here are superb impressions, and many are in proof and trial states. This great beauty of impression is the result of the artist's perfect handling of technical details from the laying of the ground to the final print. Unfortunately only a few prints can be shown at one time; but later exhibitions will reveal the brilliance of McBey's contributions to graphic art.

ARTHUR W. HEINTZELMAN

Ten Books

Secret History of the American Revolution. By Carl Van Doren. Viking Press. 1941. 534 pp.

"Here for the first time the story of Benedict Arnold's treason is fully told," the author begins his narrative. The work is based on the secret service papers of Sir Henry Clinton, from 1778 to 1782 commander-in-chief of the British forces in America, documents discovered in England a few years ago and now preserved in the Clements Library at Ann Arbor. Mr. Van Doren, the first scholar to be granted access to these papers, had at his disposal the complete Arnold-André correspondence and thus is able to present a detailed record of the treachery. The book contains about sixty hitherto unpublished letters between Arnold and the British, as against a half dozen previously known. Thus the traditional guesses about Arnold give way to facts which "show him to have been bold, crafty, unscrupulous, unrepentant: the Iago of traitors." The part which — Mr. Van Doren is convinced — Arnold's wife, the beautiful Peggy Shippen, played in the West Point conspiracy is revealed for the first time; while Major André, who was hanged upon his capture, is shown as the victim of Arnold's miscalculations. But besides this central theme, the work is a general history of other similar transactions during the Revolution. Benjamin Church, director of the first American army hospital, was a paid informer of General Gage in Boston; Metcalf Bowler, chief justice of Rhode Island, was in traitorous correspondence with Sir Henry Clinton; and there were many other double-dealers and dissemblers who gave the British clandestine aid. Most of them have already been exposed; Mr. Van Doren, re-examining or completing their story, fits them into the picture. The British and loyalists constantly hoped that by bribery or cajoling, rather than by battles, they might win the war. "The patriots," the author concludes, "had to hold out against a whole set of secret temptations which sought them out when they were tired or poor or resentful or despairing, and offered them ease or comfort or satisfaction or hope. The wonder is — as Washington understood — not that some of them were false but that most of them were true to the ragged colours of a perilous cause."

Hitler Cannot Conquer Russia. By Maurice Hindus. Doubleday, Doran. 1941. 299 pp.

Maurice Hindus understands the mind of the Russian peasant; he has studied closely Russia's industrial, military, and cultural history, and the growth of collectivization. While allowing for the possibility of defeat, he nevertheless believes that the Russian people will never be subjugated by a foreign invader. All Russians have been taught that Fascism and Nazism are the enemies of their country's development, and their patriotism has been awakened by Nazi cruelties in other Slavic nations. Further, their military strength has been misjudged, because Soviet defense industries have been kept carefully hidden from the outside world; and even if Hitler conquers the land he will need an army of two and a half million Germans to run the 170,000 collective farms and keep in check the sabotage of the natives, who are spread over one-sixth of the earth. Not a single one of the groups which Mr. Hindus describes — peasants, intelligentsia, women, workers, Cossacks, Jews — can expect anything from Germany but humiliation and servitude. Small wonder that Soviet guerilla fighters have sworn to die in battle rather than allow their fatherland to be overcome. As to the possibility of a "world revolution" led by Russia after the war, the author discounts the idea, pointing out that the spirit of revolt now current is nationalist, not social. (*M. E. C.*)

Scum of the Earth. By Arthur Koestler. Macmillan. 1941. 287 pp.

The author of *Darkness at Noon* here brings out a new aspect of the European crisis — the plight of the "undesirable

aliens" rounded up by the French in the first weeks of the war. Most of them were refugees from neutral or allied countries then under German control. They had been hailed as martyrs; now, victims of the age-old distrust of the "dirty foreigner," they had become "the scum of the earth," and no punishment cut so deep as the knowledge that they were outcasts from the fight for democracy. Le Vernet, where the author was interned, was the most notorious of the camps. Judged by Dachau standards, perhaps, it was bearable; but this unvarnished account of hard labor, ragged clothing, cold, filth, and hunger is bad enough even without horror stories — especially when one remembers that avowed Nazis were getting comparatively decent treatment. Two things form the backbone of Koestler's moving narrative. First comes his picture of the collapse of France, her whole structure eaten from within by selfishness, indifference, and bigotry. Not the politicians only were to blame, but all the common people who let themselves drift into the mood of disgusted resignation which he calls *je-m'en-foutisme*. Second are the misery and despair of the great army of men which he represents. "Those who escaped are the exception, and those who perish are the rule for the category of men with whom this book deals," he writes; and yet this group includes some of the best brains in Europe. (*H. McC.*)

Joseph Pulitzer. By James Wyman Barrett. Vanguard. 1941. 449 pp.

THE life of Joseph Pulitzer, "the Big Man of all American newspapers," today associated generally with his endowment of the Pulitzer Prizes, is significant for the dynamic crusading spirit with which he ran the New York *World*. Born in Hungary, Pulitzer was an ungainly youth of seventeen with weak eyes when he left his home to join the Union Army in 1864. He saw little fighting, but suffered much abuse from his fellow soldiers. These humiliations and his subsequent half-starved life as stevedore, waiter, and gravedigger during an epidemic, left permanent marks upon him. In St. Louis he found a haven in the Mercantile Library, where he also met Carl Schurz and Emil Preetorius, who gave him his first job on a local German paper. In May 1883 he purchased the *World* from Jay Gould, and improved it into an organ of unprecedented freshness and impartiality, with a vigorous editorial policy. The biographer, who was city editor on the *World* during its last nine years, gives a breezy inside account of the publisher's genius at work. Whether in the campaign for Cleveland, the exposure of graft among New York aldermen, the attacks on Theodore Roosevelt's dealings in Panama, or the bitter fight with Dana of the rival *Sun* — always Pulitzer imposed his uncompromising will. But the most extraordinary manifestation of his will-power was the fact that after November 1887, when constant overwork brought on complete nervous exhaustion, he was not only a neurotic invalid but blind, yet kept his guiding hold on the *World*. (*M. M.*)

William Henry Welch. By Simon Flexner and James Thomas Flexner. Viking. 1941. 539 pp.

As Dr. Welch was the leading spirit in the advancement of pathological and clinical education in the United States, his biography is also a narrative of the "heroic age" of American medicine. In 1876, just out of medical school, he sailed to Germany for additional training. Working in the laboratories of the great German scientists Von Recklinghausen, Ludwig, and Cohnheim, and hearing Koch, the founder of bacteriology, lecture, he became imbued with a passion for scientific investigation. Upon his return two years later, he opened at the Bellevue Hospital Medical College the first pathological laboratory in an American medical school — on the equipment of which the college lavished "fully twenty-five dollars." When President Gilman invited him to the Johns Hopkins University in 1884, he found the longed-for opportunity for advanced teaching and research. Dr. Simon Flexner, his pupil and colleague, gives reminiscences of the great man's procedure — unconventional and unmethodical; stimulating the student, but leaving him on his own initiative; reserved, yet winning universal affec-

tion. But he also helped to promote the opening of the then unique Johns Hopkins Medical School in 1893; he edited the new *Journal of Experimental Medicine,* managed the Rockefeller Institute in its pioneer stage, and as acting head of Johns Hopkins secured the endowment for full-time clinical research and instruction. For the last five years of his academic life he occupied the chair of History of Medicine and built up the William H. Welch Medical Library. (*M. M.*)

Grey Eminence. By Aldous Huxley. Harper. 1941. 342 pp.

Father Joseph of Paris, Cardinal Richelieu's friend and trusted agent, was once hated by all Europe: now, shrunk to a shadowy figure in Bulwer-Lytton's play and a film or two, he is nearly forgotten. The real Father Joseph, writes Mr. Huxley, was the most fascinating of enigmas. He, more than anyone else, helped to bring about the misery and devastation of the Thirty Years' War; at the same time he was a priest and an accomplished mystic. The author's aim is to solve this riddle by an examination not only of the man himself, but of the atmosphere of his whole time. Mr. Huxley's fundamental point is that just about this date the traditional system of mystical practice was giving way to that of Pierre de Bérulle, which placed its emphasis on the contemplation of God through Christ rather than on that of the absolute Godhead; and he blames this new school of thought for the tragic discrepancy between Father Joseph's spiritual aspirations and his political acts. Sincerely believing that he was doing the divine will, the monk gave all his strength to forwarding Richelieu's ruthless policy. This study of his mind is a brilliant piece of work; but it is at once too simple and too complex — too simple, because the discussion of mysticism evades a number of questions; and too complex, because much of this intricate analysis seems unnecessary. Father Joseph was not, after all, the first man — or the last — to mistake his own desires for the will of God. Nevertheless, Mr. Huxley has written a challenging book. (*H. McC.*)

Savage Landor. By Malcolm Elwin. Macmillan. 1941. 498 pp.

It was Byron who first saw the possibilities of Walter Savage Landor's name, and took a fling in print at his downright opinions; while Dickens's caricature of him as Boythorn in *Bleak House* fixed the image in the public mind. The latter also influenced John Forster, who met him late in life and whose official biography, printed in 1869, strengthened the unfortunate impression. Since that date much new material has come to light, and Mr. Elwin feels that the time has come for a picture of "Landor before Boythorn," based partly on evidence unknown to Forster and partly on facts which he may have known but could not print during Mrs. Landor's lifetime. The resulting portrait is much more favorable than the earlier one; for instance, the author goes fully into the causes of the Landors' separation, finding reasons far more serious than the mere temperamental friction to which Forster ascribes it. The youthful love affairs are treated in greater detail; and Mr. Elwin has had access to new documents concerning Landor's vexatious lawsuits in Wales, which remove a good deal of the blame from him and prove that the financial losses which forced him to live in Italy for several years were largely due to unscrupulous agents. In short, he shows that Landor became the tempestuous Boythorn after a series of troubles which would have affected any one, and which reacted deeply on a person admittedly egotistical. (*H. McC.*)

Reading I've Liked. By Clifton Fadiman. Simon and Schuster. 1941. 908 pp.

Most anthologists are careful to explain the principles of selection behind their work; Mr. Fadiman is careful not to explain. Except for biographical notes on his own reading, there is little pertinent to the art of literary discrimination. Nevertheless, the collection is more than a caprice. From Justice Holmes to Ludwig Bemelmans, from George Santayana to James Thurber, from Jules Romains to Sarah Orne Jewett — here is disparity of a unique order. The secret of the book lies in this see-saw effect. An excerpt on the split infinitive from

H. W. Fowler's delightful *Dictionary of Modern English Usage* is presented along with a passage from *The World of the Thibaults,* a chapter from *The Magic Mountain* along with *The Sayings of Abe Martin* by Kin Hubbard, whom Mr. Fadiman calls a "Hoosier Rochefoucauld." An anthology is often most surprising because of its omissions. Mr. Fadiman omits, for example, Bernard Shaw, Arnold Bennett, Aldous Huxley, and a host of other English contemporaries, but he includes three pieces by A. E. Coppard and as many by Somerset Maugham. The same is true of his American selections. With Mr. Fadiman, however, this does not imply any logical equivalence or judgment. It reveals only his personal choice — the reading he has liked. His commentaries on the writers are usually sound and always entertaining. (*E. J. A.*)

Women in Cycles of Culture. By Anna de Koven. Putnam. 1941. 333 pp.

Napoleon, as Mrs. de Koven writes, thought it was not worth while to educate women; Goethe wrote of salvation won through a woman's soul. Whatever the individual view, women have long had difficulty in achieving just recognition. The present book — unscholarly though it is — is an attempt to show that they have always been the molders of the character of their times. Actually, however, the survey stops with the seventeenth century, and is largely confined to France. In the era of the Troubadours, the age of "the rose and the nightingale," European women, as women, came into their own; it was Eleanor of Aquitaine, patroness of the Provençal courts of love, who encouraged most the idea of women as objects of romantic reverence — the beginning of the chivalric attitude. Christine de Pisane, Italian-born poetess of the court of Charles VI, was "the first feminist"; she dared to consider herself an *homme de lettres,* and even to argue that women were the equals of men. Though they played their part in the Italian Renaissance, though Catherine de Medici ruled France, and Elizabeth, England, women came really brilliantly into the foreground in the days of Louis XIV and Louis XV. This was the period of the great salons, and of such talented leaders as Madame de Lafayette and Madame de Sévigné. "The perfectibility of friendship and its cultivation as the best gift of life is the legacy of the women of France," declares the author; this statement of the Platonic ideal is in fact the underlying thesis of her whole book. (*E. J. A.*)

Music in Western Civilization. By Paul Henry Láng. Norton. 1941. 1107 pp.

The comprehensiveness of this music history constitutes only one of its many admirable qualities. Combining technical expertness with a penetrating sense of history, Professor Láng interprets the fluctuation of musical ideas and forms as the expression of religious, philosophical, and social ideals from Greek antiquity to the present day. His treatment of early medieval, Gothic, Renaissance, and Baroque styles is a particularly valuable contribution, justifying its length — for he has covered well over four hundred pages before he reaches Bach. The earliest church music, he states, derived its form from Oriental sources. In the twelfth century "pure Gregorian art ceased to live," and was succeeded by the first measured music and the beginnings of the polyphonic style. By the turn of the fifteenth century, however, a new tendency manifested itself, and in the later Renaissance period the composer "plans and drafts in a vertical rather than a horizontal manner." Seventeenth-century chamber music again experienced a swing toward polyphony which became a part of modern orchestral design. The author gives a fresh, individual turn to the outworn discussion of classicism and romanticism. The characterizations of Bach, Haydn, and Mozart are admirable. His analysis of Richard Wagner is merciless. "His music dramas," he writes, "administered the death blow to opera, as his orchestra swallowed up the stage, singers, and the whole opera." (*M. M.*)

Library Notes

Bookbinding in America

BOOKBINDING IN AMERICA [*Q.55.98], recently published under the editorship of Dr. Hellmut Lehmann-Haupt, provides some extremely interesting material on a hitherto obscure field of American bookmaking.

The volume contains three essays, of which the longest is "Early American Bookbinding by Hand, 1636–1820," by Hannah D. French of the Wellesley College Library. Not many of these bindings have survived, and it has taken a great deal of research to identify the craftsmen who worked on those that do exist. Miss French not only gives detailed information as to leather, technique, decoration, and local styles, but has also compiled a directory of American binders of this period, and a partial list of bindings, with their locations. The Prince Collection in the Boston Public Library appears to have been a fruitful source, with six items in all, including examples by John Ratcliff, who came from England to bind Eliot's Indian Bible of 1663, and Edmund Ranger, a contemporary Boston bookseller. Miss French also reproduces a more ornate specimen in blue morocco from the days of the early Republic, this one taken from our Lewisson Collection of Washingtoniana.

"The Rise of American Edition Binding," by Joseph W. Rogers, takes the story from the era of hand binding to the establishment of the art as a machine industry. It likewise contains the first study of American publishers' binding cloth, a question which has been attracting increased attention of late. General adoption of the cloth style, he finds, came about during the 1820's, and the practice of casing, first by hand and then by machine, developed shortly afterwards. The earliest edition bindery known was founded by Benjamin Bradley in Boston in 1832. Bradley did all the work for Ticknor and Fields, Philips, Sampson, and other firms.

The final essay, "On the Rebinding of Old Books," is by Dr. Lehmann-Haupt, and embodies the results of several years' study on bindings of various periods. The author offers a number of concrete suggestions, so sensible that one would almost expect them to appear commonplace; unfortunately, there are only too many examples in public and private libraries which prove that they are not. The first problem, of course, is whether a given volume should be bound at all. Often, as Dr. Lehmann-Haupt points out, old sewing is quite as important as old leather, and it is wiser to make a slipcase than to attempt rebinding. The decision once made, the main principle is to approach as nearly as possible the technique originally used on the book in question, in sewing as well as in choice of covering material and style of decoration and lettering.

All three essays are copiously illustrated, with over seventy fine plates. **H. McC.**

French Illustrations to the Decameron

THE 1757 edition of Boccaccio's *Decameron* [**G.4078.30] is one of the finest illustrated books produced in France in that period. The five volumes contain ninety-four plates and numerous vignettes by Gravelot, nine plates by Eisen, and six each by Cochin and Boucher. The engravers include such famous names as Aliament, Legrand, and Saint-Aubin. The Library's set is particularly desirable, because it has on the lower right-hand corners of many of the plates the so-called "paraphes" (little round, criss-crossed marks) which designate the first proofs.

Henry Gravelot was usually so overwhelmed with demands for his designs that he was obliged to scatter them singly or in small numbers. "It was an event," the Goncourts wrote, "to see him illustrate the whole of the *Decameron* of 1757." The artist, who spent thirteen years in England, was thoroughly French in the grace of his line and the clarity of his composition. A voracious reader, he was an inspired illustrator, grasping the dramatic essence as well as the atmosphere of the text. How-

ever much his delicate figures appear in the mode and taste of the *ancien régime,* he was a sensitive interpreter of the great Italian story-teller. The vignettes at the end of the tales are especially delightful. These designs with little sportive *amoretti* are far more than mere fanciful decorations, for they repeat the motive of the story with a superbly mocking charm.

Of the three illustrators, Charles Eisen was Gravelot's pupil and François Boucher his teacher. Eisen's work is characterized by heavy shading and a sense of the dramatic; his art, in some respects, was superior to Gravelot's. Even Boucher, immensely popular as a painter of mythological figures, could not resist the lure of drawing "for the burin." His contributions, which abound in minute detail, betray his delight in sensuous forms. Charles-Nicholas Cochin, the younger, was recognized by Diderot as the foremost French draughtsman. His pictures for the *Decameron* have a plastic, intimate quality. **M. M.**

A Jesuit Relation

EVERY year from 1632 to 1673 the Superior of the Jesuit missions in Canada sent his "Relation" to the Father Provincial in France, partly summarizing and partly quoting the reports of the missionaries in the field. All these letters, with the exception of one, were printed by Cramoisy in Paris. The Library has recently acquired a copy of the *Relation* for 1671 and 1672 [**G.309.256], by Father Claude Dablon. A valuable feature of the volume is the large folding map, reprinted from the *Relation* of the previous year, which shows the mission stations on Lake Superior, Lake Huron, and on Green Bay off Lake Michigan.

Father Dablon, who was sent to Canada in 1655, was one of the pioneer missionaries. From 1670 to 1680 and again from 1683 to 1693 he was Superior General of all Canadian Missions; he died in 1697, at the age of seventy-nine.

The first part of the present *Relation* describes the work among the Hurons and the Iroquois. In the colony of the Hurons at Notre-Dame de Foy near Quebec the converted savages showed extraordinary signs of piety, in spite of some "rebellious souls." The chief obstacles to all the missionary work were drunkenness and polygamy, as well as the deep-rooted primitive superstitions. The fierce Iroquois were more difficult. As Father Dablon remarked, the savages at the Mission of Annié, "those most humbled by the arms of the King," were most disposed to accept the faith, for it required affliction "to render the people docile."

The second part reports on the missions among the Montaignais, the Algonquins, and the Ottawa Indians. Father Crepieul describes the ordeal of wintering with a nomadic tribe. Sleeping on pine branches in the snow was not so painful as the smoke in the huts, which caused incessant weeping. The Mission of St. Francis Xavier, conducted by the Fathers Allouez and André, was on Green Bay at a central location for the spiritual pursuit of more than ten Indian tribes. Father André won his converts by composing canticles for their children to sing. But the most important record is that of the first overland expedition to Hudson's Bay, led by Father Albanel with two other Frenchmen. In August 1671 they set out in canoes down the Saguenay River, wintered on the shore of Lake St. John, and continued in the spring. Shooting rapids, carrying canoes, and enduring all kinds of hardships — not least, the "little stinging mites called mosquitoes" — they reached their destination on June 28, 1672. Here Father Albanel baptized some sixty souls and established a mission.

The third part consists of a eulogistic account of the life and death of Mme. de la Peltrie, founder of the Ursuline convent at Quebec for the instruction of Indian girls, and of Mère Marie de l'Incarnation, the no less courageous first Mother Superior. **M. M.**

Lectures at the Library

DURING November the following free lectures will be given in the Lecture Hall of the Central Library:

The Romance of the California Span-

ish Missions. Illustrated. Dr. Andrew Oliver. (Boston Ruskin Club Program.) 3.00 Monday, November 10.

Through Nature's Art Galleries in America. Illustrated with colored slides. Charles W. Casson. (Field and Forest Club Course.) 8.00 Thursday, November 13.

Portuguese Art and History. Illustrated with slides. Lottie H. Lenn. 3.30 Sunday, November 16.

Evangeline. With incidental music. Mme. Aino Saari, *diseuse.* In costume. (Written for Mme. Aino Saari by Lillian Ellis Charlton.) 8.00 Sunday, November 16.

Have You Seen America? Bryce, Zion, and Grand Canyons. Illustrated with colored slides. Mrs. Alice Howland Macomber, geographer, world traveler, lecturer, and writer. 3.30 Sunday, November 23.

Arabian Poetry. Illustrated. Virginia Wainwright, author and poet. (Boston Ruskin Club Program.) 3.00 Monday, November 24.

The Life History and Migration of the Ruby-Throated Humming Bird. Illustrated with colored slides and moving pictures. Laurence B. Fletcher, Secretary, The Trustees of Public Reservations. 8.00 Thursday, November 27.

The Pulitzer Prizes in Literature. Mildred Lee Major. 3.30 Sunday, November 30.

The Lowell Lectures

DURING November the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

American Empire, 1846: Manifest Destiny and the Western Frontier. Bernard DeVoto, Litt.D. *First Lecture:* "The Year of Decision: The Great American Desert and Some People." 5.00 Thursday, November 13. *Second Lecture:* "Build Thee More Stately Mansions: Expansionism, the Industrial Revolution, and the War with Mexico." 5.00 Monday, November 17. *Third Lecture:* "Let My People Go!: The Mormon Migration." 5.00 Monday, November 24. *Fourth Lecture:* "Oh! Susanna: The American as Emigrant." 5.00 Thursday, November 27.

The Belief in the Common Man. Professor Carl J. Friedrich. *First Lecture:* "The Myth of the State and of Sovereignty." 8.00 Friday, November 14. *Second Lecture:* "Independence of Thought and Propaganda." 8.00 Tuesday, November 18. *Third Lecture:* "Limits of Majority Rule." 8.00 Friday, November 21. *Fourth Lecture:* "The Importance of Dissent for Free Institutions." 8.00 Tuesday, November 25. *Fifth Lecture:* "Responsible Bureaucracy." 8.00 Friday, November 28.

A Selected List of Books Recently Added to the Library

SYNOPSIS OF CLASSIFICATION

Amusements. Sports	*Essays. Literature*	*Periodicals. Year-books*
Bibliography. Libraries	*Fiction*	*Poetry*
Biography	*Fine Arts*	*Politics & Government*
Business	*History*	*Psychology. Philosophy*
Children's Books	*Law. Legislation*	*Religion. Theology.*
Domestic Science	*Local History. Folk-lore*	*Science*
Drama	*Military Science*	*Sociology*
Economics	*Music*	*Technology*
Education	*Navigation. Aviation*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections. For most of those in the Central Library, and also at the Business Branch, there is being adopted the form of cataloging and classification in use in the Library of Congress. For the Open Shelf Department and the Young People's Room in the Central Library, and for the thirty general branch libraries, there is being adopted a simplified form of the Dewey Decimal Classification.

During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without call numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalogs in the various departments.

Amusements. Sports

American Ski Annual, The. 1939–40. Stephen Daye Press. 1939. 224 pp. **B.H.80.3**

Hare, Charles E. The language of sport. London, Country Life. [1939.] 192 pp. **B.H.80.2A**

Hikoyama, Kōzō. Sumo; Japanese wrestling. [Tokyo. 1940.]

Menke, Frank Grant. Churchill Downs and the Kentucky Derby since 1875. Churchill Downs, Latonia. 1941.

Simmelkjaer, Harold E. Handbook on the theory and play of championship contract bridge. New York, Worthwhile Books. [1941.]

United States playing card company. Poker; official rules and suggestions for players. Cincinnati. [1941.]

Bibliography. Libraries

American Library Association. The Booklist books. 1940. American Library Ass'n. 1941. 63 pp. **B.H.784.62**

— Joint committee on library research facilities for national emergency. Guide to library facilities for national defense. Preliminary edition. Edited by Carl L. Cannon. Chicago. 1940.

Appleton, John B., *compiler.* The Pacific Northwest; a selected bibliography, covering . . . 1930–39. Portland, Oregon, Northwest Regional Council. 1939.

Betzner, Jean, and Annie E. **Moore.** Everychild and books. Bobbs-Merrill. [1940.]

Borton, Hugh, *and others, compilers.* A selected list of books and articles on Japan in English, French, and German. Washington, American Council of Learned Societies. [1940.]

Drewry, John Eldridge. Contemporary American magazines; a selected bibliography of articles dealing with various periodicals. Univ. of Georgia. 1938. **PN4877.D7 1938**

Hinkel, Edgar J., and William E. **McCann,** *editors.* Criticism of California literature: fiction, poetry, drama: a digest and bibliography. Published by Alameda county library, Oakland, California . . . project no. 665–08–385 . . . Works projects administration. Oakland, Calif. 1940. 3 v.

Historical records survey. Missouri. Guide to depositories of manuscript collections in the United States: Missouri. [v. 1– Prepared by the Missouri historical records survey project, Division of professional and service projects, Works projects administration. St. Louis. 1940–

— Guide to manuscript depositories in New York City. Prepared by The Historical records survey. Division of professional and service projects. New York. 1941.

Index translationum. No. 23–30. Jan., 1938–Oct., 1939. Paris. B.H.785.15

Joughin, G. Louis. Basic reference forms; a guide to established practice in bibliography, quotations, footnotes, and thesis format. New York, Crofts. 1941.

Manley, Marian C., *editor*. Business and the public library; steps in successful cooperation. Special Libraries Ass'n. 1940.

National education association of the United States. Dramatizations in safety education: an annotated bibliography. Prepared by the Safety education projects of the research division. Washington. 1940.

Pottinger, David. Printers and printing. Harvard. 1941.

Summers, Montague. A bibliography of the Restoration drama. London, Fortune Press. [1940.] 143 pp. B.H.711.20A

U. S. Forest service. Publications on forestry, 1935–1940. An annotated list. Washington. 1941. 2 v.
Mimeographed.

University of California, Bureau of Public Administration. Bibliography of crime and criminal justice. 1932–1937. Wilson. 1939. 391 pp. B.H.501.6

Writers' program, New York City. The film index. Museum of Modern Art Film Library. Wilson. 1941.

Biography

Single

Bax, Clifford. The life of the White devil. London, Cassell. [1940.]
The dramatic life of Vittoria Accoramboni, a Renaissance Italian woman, whom the playwright John Webster called "the white devil."

Knollenberg, Bernhard. Washington and the revolution; a reappraisal. Macmillan. 1940.

Loth, David Goldsmith. Woodrow Wilson; the fifteenth point. Lippincott. [1941.]

Mattingly, Garrett. Catherine of Aragon. Little, Brown. 1941.

Olivier, Gabriel. Le drame du Glandier (L'affaire Lafarge). Paris. [1938.] [9]–335 pp. PQ2629.L45D7 1938

Osborn, James M. John Dryden: some biographical facts and problems. Columbia Univ. 1940.

Sargent, Daniel. Christopher Columbus. Bruce. [1941.]
Belongs to the Science and Culture series.

Sloane, Eugene Hulse. Robert Gould. Philadelphia. 1940.

Zeitlin, Solomon. Maimonides. American Jewish Committee. 1935. 61–97 pp.
W.E. Branch B759.M34Z41 1935
Reprinted from the American Jewish year book 5696.

Collective

Earnest, Ernest. John and William Bartram, botanists and explorers, 1699–1777; 1739–1823. Univ. of Pennsylvania. 1940.

Harvard College, Class of 1921. Harvard '21, a collective biography. Printed for the 20th anniversary. [Harvard.] 1941.

Who's who in Japan; with Manchoukuo and China. Tokyo. [1940.] 868 pp. B.H.644.27

Letters

Knapton, E. J. An unpublished letter of Mme. de Krüdener. [New York? 1937?]
"Reprinted for private circulation from The Journal of modern history, Vol. IX, No. 4, December 1937."

Women of Britain: letters from England, with running commentary by Beatrice Curtis Brown and an introduction by Jan Struther. Harcourt, Brace. [1941.]

Business

These books are to be obtained at the Business Branch, 20 City Hall Ave.

Ackerman, Edward A. New England's fishing industry. The Univ. of Chicago. 1941. 303 pp. NBS

American association for applied psychology. Directory of applied psychologists. Bloomington, Ind. 1941. 95 pp. **BF11.A52

Bangs, John Robert, *Jr.*, and George R. Hanselman. Accounting for engineers. International Textbook Co. 1941. 532 pp. NBS

Benge, Eugene Jackson, *and others*. Manual of job evaluation; procedures of job analysis and appraisal. Harper. 1941. 198 pp. NBS

Bollinger, Lynn L. Financing defense orders. McGraw-Hill. 1941. 172 pp. NBS

D'Alessandro, Alfred. Foundation of accounting. Longmans, Green. 1941. 622 pp. NBS

Dice, Charles Amos, and Wilford John Eiteman. The stock market; 2d edition. McGraw-Hill. 1941. 486 pp. NBS

Economic almanac, The, for 1941/42. A handbook of useful facts about business, labor and government in the United States and other areas. National Industrial Conference Board. [1941.] 451 pp. **HC101.E17

Empire municipal directory and year book, The, 1941/42. London, Sanitary Pub. Co. [1941.] 272 pp. **TD1.E55

Foreign office list, The, and diplomatic and consular year book. 1941. London, Harrison. [1941.] 578 pp. **JX1783.A2

Gann, Ernest K. All American aircraft. Crowell. [1941.] 122 pp. **TL512.G19

Green, Zaidee Eudora. Writing in business; a text in business English. Holt. [1941.] 502 pp. NBS

Hand book of the Canadian customs tariff and excise duties. Montreal, McMullin. 1941. 1139 pp. **HJ6092.A6.H23

Horenstein, Isaac. Massachusetts summary process including common law ejectment and re-entry without process. Boston, Van Press. 1939. 222 pp. **HD1383.H81

Japan, Department of finance. Financial and economical annual of Japan, v. 40. 1930. Tokyo. [1940.] 265 pp. **HA1833.A3

Leyson, Burr. Automotive occupations. Dutton. 1941. 190 pp. NBS

Longman, Donald R. Distribution cost analysis. Harper. 1941. 280 pp. NBS

Mitchell, Donald R. Farm accounting. McGraw-Hill. 1941. 231 pp. NBS

Mott, Frank Luther. American journalism; a history of newspapers in the United States through 250 years, 1690 to 1940. Macmillan. 1941. 772 pp. NBS

National association of building societies, London. Building societies year book . . . 1940. London, Franey. [1940.] 493 pp. **HG2984.N27

National retail dry goods association. Merchandising division. The retailer's reference book of Federal trade commission rulings. New York. 1939. 190 pp. **HF5430.N27

New York museum of science and industry. Exhibition techniques. New York. [1940.] 131 pp. NBS
A summary of exhibition practice based on surveys conducted at the New York and San Francisco world's fairs of 1939.

Rautenstrauch, Walter. The design of manufacturing enterprises; a study in applied industrial economics. Pitman Pub. Corp. [1941.] 293 pp. NBS

Reed, Thomas Harrison. Municipal management. McGraw-Hill. 1941. 665 pp. NBS

Reitell, Charles. Training workers and supervisors. Ronald Press. [1941.] 182 pp. NBS

Richards, Edward Ames, and Edward B. Rubin. How to select and direct the office staff. Harper. 1941. 179 pp. NBS

Scott, Walter Dill, *and others*. Personal management; principles, practices, and point of view; 3d edition. McGraw-Hill. 1941. 589 pp. NBS

"Shipping world" year book, The. 1941. London. 1941. 512 pp. **HE951.S55

Sporting goods trade directory, The; a classified index of the goods made by sporting goods manufacturers. 35th edition. 1941. St. Louis, Spink. 1940. 728 pp. **GV744.S76

Thompson, J. Walter. Population and its distribution. 6th edition. 1041. Harper. 1941. 429 pp. **HB1965.T47

Who makes it and where; the buying guide of the stationery, business equipment and and allied trades. 13th edition. 1941. New York, Geyer. 1941. 150 pp. **TS1088.W62

Wilson, Hugh Robert. Diplomacy as a career. Riverside Press. 1941. 56 pp. NBS

Wright, Chester W. Economic history of the United States. McGraw-Hill. 1041. 1120 pp. NBS

Children's Books

Bird, Zenobia. Muffy. Whitman. 1941. Illus. yB6188m
A pet muskrat is lovingly cared for in the home of two children.

Buchan, John. Lake of gold. Houghton, Mifflin. 1941. yB918L
Explorers and the historical background of the Canadian wilds provide the setting of a young boy's summer adventures.

Commins, Dorothy B. Lullabies of many lands. Harper. 1941. Illus. 72 pp y784sC734L

Davis, R., Getchell, F. G., and H. W. Foss. Stories of Americans at work. Ginn. 1941. Illus. 371 pp. y820.8D263s

Hayes, Marjorie. Young Patriots. Lippincott. 1941. Illus. 292 pp. yH418y
A dramatic escape at night from a pirate ship is one incident in this spirited tale of the tumultuous days of 1774.

Hogeboom, Amy. Gay kilties of Cape Breton. Dutton. 1941. Illus. yH715g
Life and adventures of Jill and Gaston on the picturesque Isle of Cape Breton.

Holling, Clancy Holling. Paddle-to-the-sea. Houghton, Mifflin. 1941. y97cH741
An Indian wood carving whose adventurous journeying finally led him from the Great Lakes to the sea.

Hurd, Edith Thatcher. Sky high. Lothrop. 1941. Illus. 33 pp. y629H959
Informative account of planes in action clearly presented for the air-minded child.

Ish-Kishar, Sulamith. Jews to remember. 1941. Illus. 127 pp. y920I79
Brief biographies of famous Jews of the world and their contributions.

Kahmann, Chesley. Gypsy goes to college. Random. Illus. 1941. yK12g
Many unusual incidents were destined to occur when a gypsy girl enrolled in an American girls' college.

Kelty, Mary G. Life in early America. Ginn. 1941. Illus. 414 pp. y973K29L

Marsh, Janet. 'Prentice in old London. Houghton, Mifflin. 1941. Illus. yM365p
A spirited and interesting tale of a young boy in England during the reign of Charles the First.

Meadowcroft, Enid L. Benjamin Franklin. Crowell. 1941. Illus. 190 pp. y92F831m
Historic details surround this vigorous life story of one of early America's most beloved heroes.

Moffat, Alfred. Fifty traditional Scottish nursery rhymes. Augener. 32 pp. y784sM695

Nolan, Jeannette C. The story of Clara Barton of the Red Cross. Messner. 1941. 281 pp. y92B293n
In an authentic documented narrative, this moving story tells of a great woman who pioneered a lifetime to help the poor and suffering.

Reck, Franklin M. Power from start to finish. Crowell. 1941. Illus. 154 pp. y621R298
Adventures and achievements of great scientists in their efforts to create the power which lies behind the wheels of industry.

Stuart, F. R. Piang, the Moro chieftain. Messner. 1941. Illus. yS929p
A narrative of life on the island of Mindanao, in which three boys have a series of hreath-taking adventures.

Tarshis, Elizabeth K. The village that learned to read. Houghton, Mifflin. 1941. Illus. yT193v
An amusing story about a stubborn little Mexican boy who would not learn to read.

Tippett, James S. I know some little animals. Harper. 1941. Illus. 41 pp. y821T595i
Humorous animal poems for small children.

Van Vrooman, Maria. Jano and Jeni. Whitman. 1941. Illus. YV284j
From a little Swiss chalet comes this story of a boy's adventures with his pet, a mountain goat.

Welshimer, Helen. Questions girls ask. Dutton. 1939. 128 pp. y17W463

White, Alice, and Janet Tobitt. One-act trips abroad. Dutton. 1941. 147 . y793.1.W582O
Dramatizations which have their source in national legends and include representative folk melodies.

White, Anne Terry. Lost worlds. Random. 1941. Illus. 316 pp. y930W582
Fascinating tales of the ancient lost cities of Troy, Crete, Assyria, Babylon, and the Maya.

Domestic Science

Beard, James. Cook it outdoors. Barrows. [1941.]

Eddy, Walter H. What are the vitamins? Reinhold Pub. Corp. 1941.

Drama

Ashton, John W., *editor.* Types of English drama. Macmillan. 1940.

Fifty years of German drama; a bibliography of modern German drama, 1880–1930, based on the Loewenberg collection in the Johns Hopkins University library. Johns Hopkins. 1941.

Sophocles. Oedipus at Colonus. An English version by Robert Fitzgerald. Harcourt, Brace. [1941.]

Economics

Borth, Christy. True steel; the story of George Matthew Verity and his associates. Bobbs-Merrill. [1941.] 9338.419A64

Chase, Stuart. A primer of economics. Random House. [1941.] 93301A433
Illustrated by Lynd Ward.

Chicago, First national bank. Exchange conditions in Latin America. First National Bank of Chicago. [1941.] 9332.42A77

Hutchins, John G. B. The American maritime industries and public policy, 1789–1914, an economic history. Harvard. 1941. 9387.973A103

Kennedy, Edward D. The automobile industry; the coming of age of capitalism's favorite child. New York, Reynal & Hitchcock. [1941.] 9338.419A62

Kiekhofer, William Henry. Economic principles, problems, and policies. Appleton-Century. [1941.] 9330.1A274R

Koontz, Harold Dayton. Government control of business. Houghton, Mifflin. [1941.] 9351.82A61

Long, Clarence D., *Jr.* Building cycles and the theory of investment. Princeton. 1940. 9690.2A2

Lutz, Harley L., *and others.* Getting a living. Evanston, Ill., Row, Peterson. [1940.] 9339.4A64
A profusely illustrated introductory text-book which deals with consumption and production, including chapters on business and labor organizations, banking and exchange, prices, government control, etc.

McCarty, Harold Hull. The geographic basis of American economic life. Harper. 1940. 9380.07A33

Middleton, P. Harvey. Railways and public opinion: eleven decades. Chicago, Railway Business Ass'n. 1941. 9385.973A299

Packel, Israel. The law of the organization and operation of cooperatives. Albany, Bender. 1940. 9334.A37

Paish, *Sir* George The defeat of chaos. Appleton-Century. 9330.904A10
A brief survey of the present world situation and estimate of the future, with special reference to economic factors.

Ramsdell, Willett Forrest. Directory of primary and secondary wood-using industries of the lower peninsula of Michigan and buyers and jobbers of primary wood products. George Willis Pack Forestry Foundation, Univ. of Michigan. 1937.
Photoprinted.

Simon, Leslie E. An engineers' manual of statistical methods. Wiley. 1941. 9310.2A130

Smith, Theodore H. The marketing of used automobiles. Ohio State Univ. 1941. 9338.419A63

Stigler, George J. Production and distribution theories; the formative period. Macmillan. 1941. 9330.1A434

Webber, Abraham C. Principles of public utility regulation. Washington, Public Utilities Reports. [1941.] *9381.0973A104

Wright, Chester W. Economic history of the United States. McGraw-Hill. 1941. 9331.073A83

Education

Bining, Arthur C., *and others.* Organizing the social studies in secondary schools. McGraw-Hill. 1941.
Each social science subject is analysed and appraised in detail and a general survey of the field as a whole is presented. This book serves as a companion volume to the author's previous book.

Blos, Peter. The adolescent personality. Appleton-Century. [1941.]

College entrance examination board. Annual handbook, 1941–; terms of admission to the colleges of the College entrance examination board. William Allan Neilson, general editor. Ginn. 1941–

Eby, Frederick, and Charles Flinn **Arrowood.** The history and philosophy of education, ancient and medieval. Prentice-Hall. 1940.

Educational handbook for Catholic schools and universities; August, 1939, 40. New York, Wagner. [1939–40.]

Educational policies commission, Washington, D. C. Learning the ways of democracy; a case book of civic education. Washington, National Education Ass'n. [1941.]

Gray, George William. Education on an international scale; a history of the International Education Board 1923–1938. Harcourt, Brace. [1941.]

Harris, Erdman. Introduction to youth. Macmillan. 1940.
Suggestions to adults who deal with the problems or instruction of young people. Includes a useful chapter on "The Making of Speeches."

Haynes, Benjamin R., *and others.* Tests and measurements in business education. Southwestern Pub. Co. [1940.]

Kelly, Robert Lincoln. The American colleges and the social order. Macmillan. 1940.
Shows the progress of the college from colonial times to the present. Such current topics as academic freedom and junior colleges are discussed.

Lane, Robert Hill. The teacher in the modern elementary school. Houghton, Mifflin. [1941.]

Lefever, D. Welty, *and others.* Principles and techniques of guidance. Ronald Press. [1941.]
Group programs and individual procedures for teachers and directors of youth agencies.

Miller, Barnette. The palace school of Muhammad the Conquerer. Harvard. [1941.]

National education association of the United States. For these Americas. Washington. 1940.
Published jointly by the National Education Association and the American Association of School Administrators.

Monroe, Walter Scott, *editor*. Encyclopedia of educational research: prepared under the auspices of the American educational research association. Macmillan. [1941.]

Patty, Willard Walter. Teaching health and safety in elementary grades. Prentice-Hall. 1940.

Essays. History of Literature

Bacon, Francis L., and William R. Wood, *editors*. Youth thinks it through; modern readings for thought and discussion. McGraw-Hill. [1941.]

Baldensperger, Fernand. La littérature française entre les deux guerres 1919–1939. Los Angeles, Lymanhouse. [1941.] 206 pp. B.H.692.10

Black, Frank Gees. The epistolary novel in the late eighteenth century; a descriptive and bibliographical study. Univ. of Oregon. 1940. P25.O7 no.2

Blankenship, Russell, *and others, editors*. Literature we appreciate. Scribner. [1940.]

Bowen, Ray Preston. The dramatic construction of Balzac's novels. Univ. of Oregon. 1940. P25.O7 no.3

Bryson, Lyman. The new Prometheus. Macmillan. 1941.
Kappa Delta Pi lecture.

Cohen, Joseph W. Aspects of the relations between philosophy and literature. [Boulder, Col.] 1940.

Davis, Herbert, *and others, compilers*. Nineteenth-century studies. Cornell. 1940.

Fiske, Christabel Forsythe. Epic suggestion in the imagery of the Waverley novels. Yale. 1940.

Gallaway, Francis. Reason, rule, and revolt in English classicism. Scribner. 1940.

Ivanow, W. A guide to Ismaili literature. London, Royal Asiatic Soc. 1933. 138 pp. B.H.181.6

Leland Stanford junior university. Stanford studies in language and literature. 1941. Fiftieth anniversary of the founding of Stanford university. Edited by Hardin Craig. Stanford Univ. 1941.

Los Angeles county, County superintendent of schools. Looking at life through American literature, prepared by Nellie Mae Lombard. Los Angeles. 1940.
Monograph on Work project no. 11678–L.

McColley, Grant, *editor*. Literature and science; an anthology from English and American literature, 1600–1900. Chicago, Packard. 1940.

Matthiessen, F. O. American renaissance; art and expression in the age of Emerson and Whitman. Oxford Univ. [1941.] 678 pp. B.H.931.2A

Miller, E. Morris. Australian literature, from its beginnings to 1935. Vols. 1 & 2. Melbourne Univ. 1940. 2 v. B.H.923.19

Morgan, George Allen, *Jr*. What Nietzsche means. Harvard. 1941.

Piedra-Bueno, Andre de. Obras completas. La Habana. 1939. 2 v.

Phillips, William John. France on Byron. Philadelphia. 1941.

Ransom, John Crowe. The new criticism. New Directions. [1941.]

Reyburn, Marjorie L. James Thomson in Central City. [Boulder, Col. 1940.]

Veazie, Walter B. Chaucer's text-book of astronomy; Johannes de Sacrobosco. [Boulder, Col. 1940.]

Ward, Alfred Charles. Twentieth-century literature, 1901–1940. Methuen. [1940.] PR471.W26 1940

Wells, Henry Willis. New poets for old; a study in literary genetics. Columbia Univ. 1940.
"My object is . . . to appraise the character, quantity, and worth of our poetical heritage in terms of its active use by our contemporaries."—*Preface*.

Wiley, Autrey Nell, *editor*. Rare prologues and epilogues, 1642–1700. Allen and Unwin. [1940.]

Zneniecki, Florian. The social role of the man of knowledge. Columbia Univ. 1940.

Fiction

In English

Abbey, Kieran. Run with the hare. Scribner.
A Nazi spy mystery.

Bartimeus, *pseud*. Action stations. Little, Brown.
Short stories of the English fleet in action, by a member of the Royal Navy.

Cohen, Octavus Roy. Lady in armour. Appleton-Century.
A woman sheriff rids a southern town of its corrupt politicians.

Cook, Fannie. Boot-heel doctor. Dodd, Mead.
A doctor's experiences among the people of the Ozark Mountains.

Corbett, Elizabeth. Faye's Folly. Appleton.
Farm life in north-western Illinois during the Civil War.

Crane, Frances. The turquoise shop. Lippincott.
Murder in a New Mexican art colony.

De la Roche, *Mazo*. Wakefield's course, Little, Brown.
A new Jalna story in which the Whiteoaks take their place in present-day world events.

Freeman, H. W. His own place. Morrow.
The author of *Joseph and his Brethren* writes of English country life.

Hale, Christopher. Dead of winter. Doubleday, Doran.
A mystery with a winter sports background.

Innes, Michael. Appleby on Ararat. Dodd, Mead.
A Scotland Yard detective, marooned on an island off the coast of Australia, solves three murders.

La Farge, Christopher. The Wilsons. Coward-McCann.
Episodes depicting the social life of a Providence family.

Landham, Edwin. Thunder in the earth. Harcourt, Brace.
What happened when the people of a Texas town suddenly became wealthy due to the discovery of oil wells.

Liddon, Eloise. Some ease their way. Dutton.
Efforts of a woman to adjust herself to American colonial life after a successful London stage career.

McLaverty, Michael. Lost fields. Longmans, Green.
The difficulties of a poor Irish family who forsook their small farm for life in Belfast.

Marsh, Ngaio. Death and the dancing footman. Little, Brown.
A suicide, a murder, and an attempted murder at a week-end party.

Morris, Hilda. Landmarks. Putnam.
The son of an American mother and a Belgian father learns to appreciate his American ancestors.

O'Brien, Edward J. The best short stories, 1941. Houghton, Mifflin.
Stories of modern life, from the simple to the sophisticated.

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More Books

The Bulletin of the Boston Public Library

DECEMBER, 1941

Charles Lamb and His Friends

CHARLES LAMB has always been one of the most beloved of English authors, if not one of the most widely read. He has a sort of unobtrusive fireside charm which brings him affection where more brilliant men win merely admiration. To book-lovers especially "Saint Charles's" passion for reading has made him almost a patron saint. A group of really good Lamb editions, therefore, is a particularly pleasant addition to the Library's resources.

Lamb's own books were notorious for their grimy covers and dog-eared leaves; he liked to feel that they had been owned and used by other people. The two finest items in the Library's Lamb collection, though happily not so shabby, ought to have won his approval for their associations. The second edition of the *Poems* published by Coleridge, Lamb, and Charles Lloyd in 1797 has been in the Chamberlain Collection for many years. It was Lamb's own copy, with a sonnet "To Miss Kelly" written on a blank leaf; and Fanny Kelly was the kindly little actress to whom he once proposed. The other items are the *Essays* and *Last Essays of Elia,* with William Wordsworth's signature and even a marginal note on one page — a note which, it must be said, leaves the poet in a rather unsympathetic light.

The first of the essays, "Recollections of the South Sea House," appeared in the *London Magazine* for August 1820, and brought forth a good deal of comment. After a while Lamb contributed regularly, until in 1822 Taylor and Hessey, publishers of the magazine, suggested bringing them out in book form. The author sent a copy to Wordsworth almost as soon as the work was off the press in January 1823, writing in the accompanying letter, "I beg your acceptance of *Elia,* detached from any of its old companions which might have been less agreeable to you. I hope your eyes are better, but if you must spare them, there is nothing in my pages which a Lady may not read aloud without indecorum, *which is more than can be said of Shakespeare* . . . You will find I availed myself of your suggestion in curtailing the dissertation on Malvolio."

11,28,41: 4M.475

Decorous the volume might be; but poor Lamb had miscalculated the effect of one essay on his friend. It is difficult now to realize how seriously even the mildest levity on religious subjects was taken in that day; Lamb's perennial talent for seeing the funny side of anything caused him to be misunderstood more than once. Humor was not Wordsworth's strong point at any time, and "Grace before Meat" was evidently too much for him: scribbled in the margin in his handwriting is the solemn reproof, "This article is bad, very bad. The *subject* is sacred, whatever people's habits may be." Even Dorothy, who was of a lighter temper, had written to Henry Crabb Robinson when the essay first came out two years before, "What delightful papers [Charles] has lately written for that otherwise abominable magazine! The old King's Benchers is exquisite — indeed, the only one I do not quite like is the Grace before Meat."

In spite of the discriminating praise which Lamb had received in many quarters from the outset, the *Essays* did not sell very well — which made him doubly sensitive to a similar criticism later in the year. In the course of an article for the *Quarterly Review* Robert Southey referred to the work as "a book which wants only a sounder religious feeling, to be as delightful as it is original." By ill luck this happened to be the fourth time that the *Quarterly* had printed a slur on Lamb, and he finally published a long letter of defence, since, as he said, Southey's remark would lead the reader to suppose him downright irreligious, and hence "knock the sale of the book on the head." Perhaps, too, the Wordsworths *had* said something, though not in letters; for Lamb began his apologia with "Grace before Meat," contending, "Rightly taken, Sir, that Paper was not against Graces, but Want of Grace; not against the ceremony, but the carelessness and slovenliness so often observed in the performance of it." He felt, however, that it was more probably "New Year's Eve" which had aroused Southey's disapproval. In this essay, as human as any he ever wrote, Lamb had dared to confess with melancholy honesty his "intolerable disinclination to dying." It was typical of him to say, "I am in love with this green earth; the face of town and country; the unspeakable rural solitudes, and the sweet security of streets." The thought of a strange and possibly uncongenial hereafter staggered him, and he could not be soothed by platitudes.

However, Wordsworth seems to have had no doubts about the second series of essays, published in 1833. At any rate, he has left in the book nothing but his name; and on May 17 he wrote to Lamb from Rydal Mount, "I have to thank you and Moxon for a delightful Volume: your last, I hope not, of *Elia*. I have read it all, except some of the popular fallacies which I reserve not to get through my Cake all at once. . . . I am not sure but I like the Old China and The Wedding as well as any of the Essays. — I read Love me and love my Dog to my poor Sister this morning, while I was rubbing her legs at the same time."

Lamb's reply was a pathetic one. The sad story of his sister Mary, who in 1796 killed her mother in a sudden fit of insanity, is too well known to need repetition. Lamb's love for his sister and constant anxiety for her shadowed his whole life, though their existence was happy enough in her lucid intervals. At the moment when Wordsworth wrote, however, Charles was in a gloomy mood. Mary's attacks were becoming more and more serious. In addition, their adopted daughter Emma Isola was shortly to leave them to be married to Lamb's publisher, Edward Moxon. So Wordsworth's letter, as Lamb told him, "chear'd me in my new solitude." At the end he went on to say, "Thank you for your cordial reception of Elia . . . I want you in the popular fallacies to like the 'Home that is no home' and 'rising with the lark'."

The Library has also the second edition of *Mrs. Leicester's School,* London 1809, with a beautifully-written inscription on the flyleaf: "Dorothy Wordsworth, Grasmere, October 5th, 1811," and William's initials as well. It is a battered and badly foxed little volume; indeed, it must have got quite tattered even in the poet's household, for one page has been mended with a strip cut from one of his letters. The work evidently remained a favorite with the family; forty years later Henry Crabb Robinson spent an evening reading to Mrs. Wordsworth and her daughter-in-law from this and Hans Andersen's fairy tales.

Mrs. Leicester's School was, like the *Tales from Shakespeare,* a collaboration between brother and sister; but as Charles told Bernard Barton, "My Sister's part in the Leicester School (about two thirds) was purely her own; as it was (to the same quantity) in the Shakespeare Tales which bear my name. I wrote only the Witch Aunt, the first Going to Church, and the final Story about a little Indian girl in a ship." The book was, however, printed anonymously, perhaps because Mary was shy of having her name on the title page. It became quite well liked; published at Christmas 1808, it had reached a second edition within six months and was reprinted frequently up to 1823. Over twenty years afterward Landor read the stories for the first time on Robinson's recommendation, and straightway wrote to thank him for "many hours of exquisite delight." He continued, "Never have I read anything in prose so many times over within so short a space of time as 'The Father's Wedding-day'. . . . A fresh source of the pathetic bursts out before us, and not a bitter one. If your Germans can show us anything comparable to what I have transcribed, I would almost undergo a year's gargle of their language for it. The story is admirable throughout — incomparable, inimitable." The cult of the pathetic is no longer popular; but no one can question Landor's rank as a judge of English prose. Coleridge, too, looked forward to a day when the book would be acknowledged as a "rich jewel" of English literature. Indeed, it makes one wonder what Mary Lamb might have accomplished if she had been able to lead a normal life.

THE letter to Wordsworth quoted above mentions in passing the "most *hated* and *detestable* people, the Westwoods." This was strong language for Lamb, who in spite of his violent objection to Coleridge's epithet really was "gentle-hearted" most of the time. The remark brings up another association volume, the first edition of Bryan Waller Procter's *Memoir of Charles Lamb,* printed by Moxon in 1866. Procter was one of Lamb's closest friends for over fifteen years, and his book, though limited in scope and tinged here and there with the sentimentality of the period, is still a living and sensitive piece of biography. The Library's copy contains the bookplate of Thomas Westwood, the son of Lamb's former landlord, and two letters to him from Procter. With these is a fragment of a letter from Lamb himself to Thomas Westwood's mother.

The Lambs' association with the family began in 1827, when they left London and took "the prettiest compactest house I ever saw" at Enfield. Young Thomas Westwood, who lived next door, later described the three — Charles, Mary, and Emma Isola — as they made a characteristic exit from the cottage, the dog bounding before them "holding a board with 'This House to be Let' on it in his jaws." It was not long before the boy made friends with his neighbor, who gave him the run of his library, and let Mary teach him Latin.

The Enfield house did not turn out well, and in September 1829 the Lambs gave it up and went to board with the Westwoods. Thomas, now fifteen, was qualified for a counting house, and Lamb tried to help him find a situation in the office of Charles Aders. It must be with this effort that the incomplete letter in the Library deals. It reads:

> I saw Mr. Aders the other day. He thought he had heard of something for Tom, but his age was still objected to. I am sure he will do something, if he can. I cannot use my interest elsewhere, if I have any, because young Dowding is just in Tom's situation. But that shall not interfere with Tom in this case, *I promise you.* If Aders can help me, his interest I will consider sacred for him. Kindest remembrances to Mr. and Mrs. Sugden if with you and thanks for his letter and good opinion of Tom's Latin.

Lamb finally did get the boy a post with Aders, a merchant friend of long standing and a great collector of pictures.

Unfortunately, Westwood Cottage did not turn out well either. Affable at first, the old man and his wife developed an exaggerated stinginess. For instance, when Wordsworth came in one day for the afternoon, an extra sixpence appeared on the next week's bill because "the elderly gentleman had taken such a quantity of sugar in his tea." Mr. Westwood ceased to be an agreeable companion, and finally the Lambs decided to move to Mr. Walden's house at Edmonton, where Mary usually went when she was ill, and where Charles could be boarded.

Thomas Westwood nevertheless retained the most friendly memories. From 1866 to 1872 he contributed to *Notes and Queries* a series of reminis-

POEMS,

BY

S. T. COLERIDGE,

SECOND EDITION.

TO WHICH ARE NOW ADDED

POEMS

By CHARLES LAMB,

AND

CHARLES LLOYD.

Duplex nobis vinculum, et amicitiæ et similium junctarumque Camœnarum; quod utinam neque mors solvat, neque temporis longinquitas!

Groscoll. Epist. ad Car. Utenhov. et Ptol. Lux. Tast.

PRINTED BY N. BIGGS,
FOR J. COTTLE, BRISTOL, AND MESSRS.
ROBINSONS, LONDON.
1797.

Sonnet to Miss Kelly
on her performance of Edmond in The Blind Boy

Rare Artist that with half thy tools or none,
Canst execute with ease thy curious art,
And press thy powerfulst meanings on the heart
Unaided by the eye, expression's throne!
While each blind sense, intelligential grown
Beyond its sphere, performs the effect of sight,
Those orbs alone, wanting their proper might,
All motionless and silent seem to moan
The unseemly negligence of Nature's hand
That left them so forlorn. What praise is thine,
O Mistress of the passions, artist fine,
That dost our souls against our sense command,
Plucking the horror from a sightless face,
Lending to blank deformity a grace.

C. Lamb Sept^r 1819.

Title-page of "Poems" by Coleridge, Lamb, and Lloyd — with an Autograph Sonnet by Lamb
Facsimile in Original Size

cences, obviously full of sincerity. Early in 1866, while Procter was still engaged on the *Memoir*, Westwood must have written to him to send a poem, and also perhaps to inquire about a certain chapter. Procter replied on March 9:

> Many thanks for your letter, and for your poem — both which were welcome to me.
>
> The poem seems to me to be quite as good as anything of the same nature that I have for some considerable time, read. If I had written it, I should put it without hesitation before the public. Perhaps you think it wise to add other things.
>
> I have simply *denied* the supposed fact of Lamb's madness, before death. I think that Mr. S. C. Hall obtained the information from a maid servant of Mrs. Walden — but there are 10 or 12 letters in 1833 and several in 1834 (when he died) testifying to the contrary — one indeed 4 days only before his death.
>
> I had great love for him — and as well as my old hand and head enable me to show this, I have tried to express it in my book. My "book" I say — but it is scarcely more than a pamphlet. There were no events in his life to make a book. And I hate great books. And I am too old to write them.
>
> (I write this with difficulty, for my hands fail when I try to use them in writing, or in any minute motion.)
>
> I have thought it better to confine my denial to a denial simply. I do not wish to arouse any controversy, nor any prolongation of the theme. And he *was* mad (a little) in 1795–6.
>
> I do not write any more — because I can scarcely write at all.
>
> Once more thank you for your letter and your verses.

The other letter, dated October 9, 1867, is now somewhat obscure:

> I have just ascertained — with infinite regret (by putting my hand upon a *mislaid* letter of yours) — that I have been most unintentionally the cause of giving you pain. You will know what I mean, when I refer to a passage in the latter part of my *Memoir of Charles Lamb*.
>
> By some accident, your letter of the 13th February 1866 slipped amongst a bunch of dusty papers, and lay undiscovered until *this day*. But for the recovery of this letter I should have gone out of the world ignorant of the meaning of a phrase in the Athenaeum, accusing me of giving pain to one person. I could not understand it. I thought the book had not an atom of offence towards any one. I now — recurring to your letter — observe the expression "after quitting my father's roof" — and learn in what my offence consists.
>
> Believe me that all has been forgetfulness or ignorance — or whatever minor error you choose to inflict on it. I had no reason to think of you otherwise than with much respect and it has never been my practice to stick knives into the sides of my friends, from sport or ill nature.
>
> I cannot tell you how this matter vexes me. It would soothe me if I heard that you forgave my stupidity. I give you my word of honour that my error has arisen from ignorance *alone*.

What pages Procter had in mind is not quite clear. In reviewing the memoir on August 18, 1866, the *Athenaeum* critic had commented, "There is at least one passage in it that will give undeserved pain to a

most worthy gentleman." It is possible that Westwood disliked Lamb's description of his father in a letter which Procter quoted, mentioning "a gentle endorsation of the person, not amounting to a hump, or if one, then like that of the buffalo, and coronative of as mild qualities."

FEW writers have had such warm friends as Lamb, and few men have made their friends so popular with succeeding generations. Of course he was intimate with Coleridge, Hazlitt, and Wordsworth; but many a minor poet also is better appreciated even today because biographers can write after his name, "friend of Charles Lamb." George Dyer's amiable absence of mind, John Clare's village simplicity, and Bernard Barton's plain Quaker kindliness might otherwise be far closer to oblivion than they are.

At the same time with the *Essays of Elia,* the Library acquired two first editions of works by Bernard Barton — *Poetic Vigils,* 1824, and *A New Year's Eve,* 1828. Barton was born in 1784, and at twenty-five became a bank clerk at Woodbridge in Suffolk. There he spent his life, busy at his duties during the day, comfortably at home in the evenings with his daughter (who later married Edward FitzGerald), his incessant verse-writing, and his pictures — for he had a love of painting which endeared him to Lamb, though he knew it was viewed as "a species of laxity and latitudinarianism" by the more austere members of Woodbridge Meeting. Lamb had always had a friendly feeling for Quakers; but he wanted his Quakerism enlivened with a dash of humor, and, as E. V. Lucas points out, it was probably just this which attracted him to Bernard Barton. At any rate their correspondence flourished for ten years after they met in 1822, and the friendship was no mere literary connection. As Lamb himself once remarked, "You and I are something besides being writers, thank God!"

Barton consulted Lamb about several of his books, and probably enjoyed the mild teasing he got in return. "I think Poetic Vigils, as short and sweet as can be desired," his friend wrote in 1824, "only have an eye on the Proof, that the Printer do not substitute Virgils, which would ill accord with modesty or meaning." And a few weeks later he added, "What do you think of (for a Title) Religio Tremuli or Tremebundi? There is Religio-Medici and Laici." By June the book was out, and on July 7 Lamb, having gone resolutely through it in spite of inflamed eyes, indulged in some of the trenchant criticism which his friends never minded because it was sympathetic. "*Abroad* and *lord* are vile rhymes notwithstanding," he commented, "and if you count you will wonder how many times you have repeated the word *unearthly* — thrice in one poem [this was "Morning and Evening," the opening lyric]. It is become a slang word with the bards; avoid it in future lustily . . . The verses to Bloomfield are the sweetest in the collection . . . But I will give

you a fuller account some day. The book is a very pretty one in more than one sense. The decorative harp, perhaps, too ostentatious; a simple pipe preferable." And it is a pleasant little volume, bound in plum-colored cloth, with a title-page vignette of a lighted lamp, a pile of books, and the harp to which Lamb — with some justice — objected. The Library's copy bears the inscription, "Isaac Candler from the Author, a shabby copy but the only one he could procure."

When *A New Year's Eve* came out, "B. B." of course sent Lamb a copy, and had a rueful letter of thanks, "I am ashamed to receive so many nice Books from you, and to have none to send you in return; You are always sending me some fruits or wholesome pot-herbs, and mine is the garden of the Sluggard, nothing but weeds or scarce they . . . Of the Poems, I like them as a volume better than any one of the preceding." In 1833 Barton received one of the half dozen copies of the *Last Essays of Elia* which the author had sent out — the others went to Coleridge, Landor, Wordsworth, and Thomas Manning. But Lamb's dislike of letter-writing grew upon him in his later years, and his last note to his Quaker friend was sent out on April 30, 1831, a gay Latin epistle which included translations of several Mother Goose rhymes. Barton took no offence and remained as fond of him as ever, writing a few days after his death, "At some time or other I hope to string my own thoughts of Lamb in verse, but I have no ability even to think of attempting it now. I can only now think and feel that I have lost him." But the "Fireside Quatrains to Charles Lamb" and the "Sonnet to Elia" which he had already included in his books were surely enough poetical tribute.

To fill out its Lamb collection, the Library has added a handful of first editions of considerable interest. It already had the rare *John Woodvil,* 1802; the two-volume *Works* of 1818; *Album Verses,* 1830; *Satan in Search of a Wife,* 1831; and of course the famous *Tales from Shakespeare,* 1807. It now has also *Blank Verse,* published jointly by Lamb and Lloyd in 1798; *A Tale of Rosamund Gray and Old Blind Margaret,* printed in the same year; and *The Adventures of Ulysses,* 1808.

Lamb contributed seven poems to *Blank Verse;* but he reprinted in later publications only two of them, "Composed at Midnight" and his best-known lyric, "The Old Familiar Faces." The others, under such titles as "Lines Written on the Day of My Aunt's Funeral" and "Lines Written a Year after the Events," were mostly composed in 1797, and all under the influence of the dejection arising from the tragedy of September 1796. Mary was still in private lodgings, and there was no certainty that she would ever completely recover. Sarah Lamb, the affectionate old aunt who had cosseted him so much in his schooldays, died in February; and his father was an invalid in his dotage. Lamb was only twenty-two, heavily burdened, dispirited, and very lonely. "Books," he wrote to Coleridge, "are to me instead of friends. I wish they did not

resemble the latter in their scarceness." It is not surprising that his poetry reflected his mood, and that he later preferred to suppress it.

A Tale of Rosamund Gray was, in the author's view, "a pretty modest story"; but Shelley thought it a lovely thing, and Lamb was much pleased when Leigh Hunt repeated the remark to him. It is slight of plot, but contains a great deal of autobiography disguised under a veil of pathetic romance. The first edition is extremely rare. There are a few copies with a Birmingham imprint, now fabulously priced; but the London edition, of which the Library's copy is one, was issued simultaneously.

The Adventures of Ulysses is an admirable retelling of the *Odyssey,* based on Chapman's translation, which Lamb greatly admired. Though it is not so universally popular as the *Tales,* it has remained a children's classic to this day. Like the other children's books, it was done for the Godwins' Juvenile Library; and before publishing the work William Godwin ventured to suggest to Lamb the alteration of certain passages which he thought might startle the squeamish (i.e. the female sex), and the insertion of a preface recommending the perusal of Homer to the public. Lamb did make one change, but would not remove the other parts, which he knew to be "some of the best in the book." He also, very sensibly, ignored Godwin's notion that he should write an advertisement for Homer. As is well known, he disliked sugar-coated instruction, and had only healthy scorn for "Mrs. Barbauld's and Mrs. Trimmer's nonsense."

The final item in the group is a rather surprising one. In the little sketch of his father which he concealed under the character of Lovel, Lamb once said that he "possessed a fine turn for humorous poetry — next to Swift and Prior." Copies of John Lamb's *Poetical Pieces on Several Occasions* are so rare that E. V. Lucas said they could be counted on the fingers of one hand, and even thought it worth while to reprint the volume as an appendix to his life of Lamb. The Library now has a copy of these poems — one which has a distinguished provenance. It first belonged to Mrs. Arthur Tween, daughter of Lamb's old friend Randal Norris; upon her death it was purchased by Canon Alfred Ainger, one of Lamb's outstanding biographers and editors; he gave it to James Dykes Campbell, from whose collection it finally passed to the famous bookman Bertram Dobell. The Library purchased it at the John A. Spoor Sale two years ago.

HONOR McCUSKER

Exhibitions from the Wiggin Collection

Lithographs by George Wesley Bellows

GEORGE BELLOWS, born at Columbus, Ohio, in 1882, attended Ohio State University and during vacations made illustrations and cartoons for its *Journal*. In 1904 he left the University to study painting under Robert Henri in New York, and after two years of concentration and experiment under this master opened his own studio. His development was rapid, and recognition came to him almost from the outset of his career. His first landscape, exhibited at the National Academy of Design, received the second Hallgarten Prize in 1908. The next year he was elected an Associate in the Academy, and only four years later the honor of National Academician was bestowed upon him, the youngest artist ever to receive this distinction. In the meantime he taught life and composition at the Art Students' League; but these duties did not hinder him from producing important canvases, one of which was acquired by the Pennsylvania Academy of Fine Arts, and another, a view of the Hudson River, found its way into the permanent collection of the Metropolitan Museum of Art.

Strange as it may seem, Bellows never went abroad; this fact, combined with his own great strength and sense of direction, made him one of the most American of artists. He was progressive and interested in all sane movements in art, no matter how advanced. He was a bold and sincere champion of the contemporary spirit, and his high ideals did much to influence many of the younger generation of painters. Since he was an athlete himself and a great lover of the out-of-doors, it is no wonder that prize fights, circuses, crowds, groups, and individuals, which he loved and understood, were the primary subjects of all his pictures. He had a faculty for delving below the surface, giving real character to his study. His prolific brush and crayon achieved a balance of technique and subject rarely seen outside the old masters.

Bellows was not considered a colorist. He was primarily a draughtsman, and this contributed greatly to his success as a lithographer. The medium had fallen into disrepute for a number of years and was used only for commercial purposes. Not only does Bellows's work upon the stone place him as the most accomplished lithographer since Daumier and Gavarni, but his influence is directly responsible for bringing lithography back into the realm of the fine arts. One eminent critic has remarked that it would be safe to say that Bellows carried it to even greater heights than the French masters in beauty of tone, silvery greys, and velvety blacks.

He first took up lithography about 1916, but it was not until his association with Bolton Brown a few years later that he attained his full strength in the medium. Brown, the experimenter, taught Bellows all the possibilities of this sympathetic form of art. Most artists were occupied with intense and contrasting blacks and whites. Under Bolton Brown's guidance Bellows learned the value of the intricate qualities and delicate tones in the passages between light and shadow that gave the work color and warmth. That these passages could be printed is wholly due to Brown's great skill and knowledge as a printer and lithographer.

Eugene Speicher, artist and close friend of Bellows, writes: "The lithographs and drawings of George Bellows are the glowing manifestations of a nature that was filled with a fierce passion for life. His enthusiasms were particularly American and were charged with vitality, fresh air, and frankness. To his unusual gifts as an artist were added an amazing sense of character, a unique sense of design strengthened by an instinctive sense of geometry, and an astonishing ability to express his feelings in black and white. The dramatic instant in life had a strong appeal for him; yet at times, he was capable of an almost feminine tenderness. He had wit, and never drew or painted without it. He was human and humorous and unafraid. He was idealistic, and not untouched by the romantic. Above all, he had a heart and used it at all times."

This exhibition selected from the Albert H. Wiggin Collection gives proof of Bellows's great devotion to lithography. As a reproductive medium it seemed to fit his great love of drawing better than either etching or drypoint. It is interesting to note that some lithographs which have every appearance of having been done directly upon the stone from his subject were made from preliminary drawings and studies. To have retained in the prints the spontaneity and freshness of a first impression is an amazing achievement, as this method of procedure is usually fatal.

A few representative prints have been chosen for the first Bellows exhibition in the Library gallery. There are several of his now famous family groups, including the delightful studies of his mother, wife, and children. His daughters Jean and Anne figure in a number of single prints, and his mother, a woman of great poise, is one of his best models. He never grew tired of these subjects so dear to him, which were arranged in the old-fashioned atmosphere of his home.

There are splendid portraits of prominent people, as well as marine views, landscapes, river fronts, sports, and interiors; in fact, one sees Bellows interested in all of life about him. He believed that every great master put his heart and his own life on his canvas, paper, or stone. It is easy to imitate; and, if an artist has a sincere will to express himself, he will not need to bother about originality. In studying these lithographs one feels that Bellows was a man who could inject his great personality into his work, imbuing it with something suggesting the force of nature itself.

An expert authority wrote as follows to Mr. Wiggin concerning his collection of Bellows's lithographs: "Allow me to congratulate you on the acquisition of these lithographs to your collection. I think it is the greatest group of black and white ever produced by an American, and I am sure they will always hold their place from both an historical and artistic point of view."

Bellows has won acclaim everywhere, and his untimely death cut short a life that was at its most dynamic and richest period. His full and productive years will assure him a place beside Winslow Homer as one of the very few truly American artists.

ARTHUR W. HEINTZELMAN

Heideloff's Gallery of Fashion

IN April 1794, while the men of Britain were making plans to secure the country against the threat of a French invasion, a fortunate few of the women were turning the leaves of the first issue of the *Gallery of Fashion,* published by N. Heideloff at No. 9 Southampton St., Covent Garden. They noted with curiosity, no doubt, the list of subscribers, headed by her Royal Highness the Princess Royal. Mr. Bartolozzi, the engraver, probably had a professional and artistic interest in this "collection of all the most fashionable and elegant Dresses in vogue." Mahmoud Raif Effendi, Secretary to the Embassy of the Sublime Porte, may have been making a gesture of encouragement — though in the background, perhaps, a woman eagerly awaited that first number. Messrs. Colnaghi & Co., art dealers, bespoke eleven copies. Abroad, Messrs. Artaria & Co. of Vienna, themselves publishers of fine costume plates, ventured to subscribe for four copies, and in Stuttgart Mr. Victor Heideloff, the publisher's brother, took eight. Perhaps as they glanced at the brief list of foreign subscribers readers wondered idly about a lone copy which was on its way to "a Lady at Philadelphia."

In his Advertisement to Volume I the publisher announces that he "will make it his particular study to select those magnificent dresses, in which the Ladies appear at the routs, the opera, the playhouses, and the concert-rooms; as well as those elegant morning dresses of Hyde Park and Kensington Gardens." The dresses are to be not "imaginary," but "really existing ones."

The fashion silhouette of that year was approaching what has been called the "first tubular cycle" or the "vertical style." In spirit it was classical, with high waist and disproportionately long skirt which emphasized the vertical line, and the preference for white may have been an attempt to achieve the effect of the classical statue. During the eight years that Nicolaus Heideloff published his *Gallery of Fashion* this silhouette underwent no noticeable change; but variety was achieved through details which reflected fancies of the moment, personalities in the news, and foreign influences.

The headdresses in particular were subject to caprice. As has sometimes happened since, they became an outlet for every exuberance of invention. That they frequently bore no recognizable relation to the rest of the costume seemed — as has also happened since — not to matter in the least. A lady might wear a headdress *à la Turque,* with a crescent and pearl as ornament; but again it might be a Scotch bonnet, a Yeoman hat, or an *émigré* cap of muslin. In the humble straw hat which came to the metropolis from Dunstable, England produced a novelty which became the rage both at home and on the continent, and survived to become an established and profitable industry. There were passing variations on the theme — Quaker Dunstables and Dunstable hats *à la Chinoise* among them. Casque bonnets, Minerva bonnets, a headdress *à l'antique,* and a headdress *à la Niobe* reflect a rampant classicism, but a Chinese bonnet, a Suabia bonnet, a beaver hat trimmed *à la militaire,* and a bonnet *à la mandoline* represent other influences in the same season. The Act of Union brought forth a Union hat, while a black velvet cap *à la Billington* honored the return of the famous singer to England.

The gowns, too, while prevailingly classic, nevertheless acknowledged other influences, in name at least — dresses *à l'Espagnole, à la Polonoise, à la Turque,* Hungarian robes, and Russian pelisses, all bear witness to the impact of seething continental events. The Egyptian campaign and the hero of the Battle of the Nile enliven the fashions of 1798 and 1799. One may find an Egyptian dress and a conical arrangement of the hair perhaps intended to recall the recent battle of the Pyramids, as do the Mamelouc cloaks. Nelson is remembered with Nelson-rose feathers and Nelson ball buttons. There were revivals, too. Queen Elizabeth ruffs, known as "Betsies," were popular, and the pointed edging known as VanDyke was much

used throughout the period. In December 1801, following the Preliminaries of Peace, and anticipating by a few months the actual Peace, the *Gallery of Fashion* presented a *Robe à la Paix*. Twice a year, in the February and July issues, there appeared examples of the costume still prevailing at the conservative Court of St. James, the anachronistic hoops already strangely out of place amongst the vertical silhouettes of the everyday world. Feathers dominated the scene. They were numerous — towering, dignified, saucy, plain, and "party-colored." James Gillray made fun of them on many an occasion, yet from this fad which was at its height in the 1790's there persists to this day the fashion of ostrich plumes for court dress.

In his Advertisement at the beginning of Volume II, Heideloff made an appraisal and a prophecy concerning his work, "which however trifling it may appear at first view to the eye of the philosopher, yet as it records all the elegant varieties of female dress, is not only interesting at the present moment, but must become much more so at a remote period, *being a complete history of the Fashions of the day.*" In 1796, in the Advertisement to Volume III, he announces his decision "to limit the number of copies to that of the Subscribers, who, by this regulation, may boast to possess an *unique* repository of English national Dresses of Ladies; which considering the limitation of copies, must become in time very scarce, and of course very valuable." We have arrived at that "remote period" he foresaw.

P. S. M.

The Negro in Art

ONE of the most interesting books added of late to the Fine Arts Department is *The Negro in Art,* by Alain Locke [*4060.07–603]. Discussing "The Negro as Artist," "The Negro in Art," and "The Ancestral Arts," the editor has illustrated his themes with hundreds of reproductions arranged chronologically, so that one may follow the development of the Negro as artist and the changing attitudes toward him as subject. Useful biographical notes and a selected bibliography are provided.

Cut off from the opportunities for artistic expression inherent in the tribal life of his origin, the Negro transplanted to our shores was thrown back upon his own body as the only instrument within his command. Hence he became associated with drama, music, and the dance rather than with the visual arts, which required training from which he was barred. Occasionally individual talent flowered in sympathetic environments, such as Providence or Abolitionist Boston, or in rare instances was encouraged by enlightened patronage. In general, however, prejudice stood in the way. Eventually it was the Negro himself who promoted art among his people through the comparatively recent New Negro movement and through organizations such as the Harmon Foundation.

As a subject the Negro owed his early appearance to the Christian legend of a blackamoor king among the Wise Men. In cosmopolitan European centers the status of the exceptional individual of the race was such that he was portrayed with appreciation. Later, when slavery had debased the approach to the Negro, the comic or sentimental genre study became typical. Winslow Homer's realistic studies initiated a new attitude, and the Negro has since been interpreted with increasing insight.

Meanwhile in the vitality of primitive African art, Europeans had found a stimulus which directed the whole trend of modern artistic expression. Ironically, the century-old tribal traditions which had produced this art were being broken up by the very conquests which had brought the knowledge of it to the outside world.

While it testifies to racial achievements, no one will feel that this book does merely that. It documents talent, which, as it happens, is Negro talent.

P. S. M.

Ten Books

Inside Latin America. By John Gunther. Harper. 1941. 498 pp.

Mr. Gunther's earlier books have created an eager demand for this companion volume. It is characterized by the same electric style of reporting, the same uncanny gift for spotlighting the really vital problems and personalities of the twenty republics of the western hemisphere in which he has travelled. The point on which he insists from beginning to end is that these republics are highly independent and individual; they do not make up the vague political entity imagined in the United States as "Latin America." Mexico's struggle for progress takes up the first quarter of the book, and the account includes a blunt and revealing portrait of ex-President Cardenas, who is still, to the author, "the most important living Mexican." Guatemala, the Dominican Republic, and several others are run by dictators; Costa Rica, on the other hand, is "one of the purest democracies on earth." Peru, like Venezuela, is trying to make a practical transition from military dictatorship to liberal constitutionalism. The historical and racial background which began by being more or less common has developed differently in each case. Bolivia is ninety per cent Indian, while Chile next door has a predominantly white population — and incidentally the only Popular Front government in the Americas. Argentina, the dominant state, is almost European, and the most difficult of all to understand. It is full of political strains: national spirit against international, conservative against radical, democratic influence against the Fifth Column, which here is really dangerous. (*H. McC.*)

Intellectual America. By Oscar Cargill. Macmillan. 1941. 777 pp.

Absolute isolationism is impossible and undesirable even in the arts; there is a necessary ratio of creative exchange between nations. Professor Cargill's purpose is to study the impact of European ideologies upon modern American thought, and he is most adept at tracing the migration of ideas as well as at analyzing their compound structure. Naturalism, primitivism, Freudianism, and various other "isms" have been tried out in the United States; their by-products in literature and art, however, according to the author, have generally been second-hand. Early American literature was harnessed to British standards; post-war literature has been greatly influenced by French methods. Only a few writers have asserted themselves in an idiom which is uniquely un-European. This servility has checked the natural unfolding of a strictly American ideology, but it has also helped to break down the barriers of geography. Naturalism, as found in Stephen Crane, Frank Norris, Erskine Caldwell, and Theodore Dreiser — though distinctly a re-assertion of Balzac, Zola, and more indirectly of Auguste Comte — has as its ultimate background the disturbing doctrine of the "Evolution of the Species." The so-called "stream-of-consciousness" school, which has so many modern followers, germinated from the philosophy of Bergson, particularly his beliefs concerning the memory. Professor Cargill closes his work just before the economic collapse of 1929. A second volume, entitled "Ideas in Conflict," is now in progress and will bring the analysis down to the present. (*E. J. A.*)

Clarence Darrow for the Defense. By Irving Stone. Doubleday, Doran. 1941. 570 pp.

Mr. Stone's sympathetic biography of the late eminent lawyer serves also as an important chapter in the history of American labor, as of various other liberal and progressive movements. Yet it was characteristic of the man, that, while he defended labor leaders and put his supreme energies at the disposal of the poor and the underdog, he joined no party and subscribed to no creed or platform. When as a young Ohio lawyer he resigned his promising post of counsel for the Chicago and North Western Railway in order to defend

Eugene Debs in the famous Pullman strike of 1894, Clarence Darrow began his long, heroic fight for organized labor. Seven years later he won a victory for the miners before the arbitration commission in the great anthracite coal strike. In the sensational case which grew out of the killing of ex-Governor Steunenberg of Idaho in 1905 Darrow defended the labor leaders Moyer, Haywood, and Pettibone and won their acquittal. However, he was not spared tragic disappointments. Charged with an attempt to bribe a juror in the McNamara case, the great defender became himself a defendant, helping to establish his innocence by his own pleading. Passionately opposed to capital punishment, Darrow, who had saved one hundred and two lives, undertook the defense of Loeb and Leopold in the notorious Chicago murder case and succeeded in having them sentenced for life instead of hanged. In the test case for academic freedom at Dayton, Tennessee — the so-called monkey trial — he sparred mercilessly with William Jennings Bryan, and gained another victory for his principles. Toward the end of his life Darrow headed a review board for a critical examination of the N.R.A., and continued to lecture and write until a year before his death in 1938, at the age of eighty. (*M. M.*)

The Dust Which Is God. By William Rose Benét. Dodd, Mead. 1941. 559 pp.

In a swift and flexible blank verse which serves its purpose far better than prose, Mr. Benét has written of the American scene and his contacts with it. For the most part, this story of his life since his birth in 1886 down to the present day is a chronicle of events which many of his contemporaries have shared. His childhood, college days, marriage, the bringing up of children, business, editorial work, free-lance writing are none of them occurrences that can be accounted unusual. They are significant in this case because they have been the experience of a poet, who can transform the familiar happenings of every day. His autobiography is a detailed narrative of rhymed and unrhymed lines, interspersed with lyrics, and moving with kaleidoscopic speed. Here, under other names, are the members of the Benét family: Stephen Vincent, the brother, Laura, the sister, Elinor Wylie, the gifted wife whose death shocked the world in 1928, the author himself, who is the Raymond of the poem, and their mother, of whom he says, "This was a sweet-souled lady, most valiant, who was also very kind to all living. And I am sure her feet stand in thy gates, Jerusalem." There is little which has been omitted from the portrayal of our national life. Politics, war, labor unions, fire-proof brick construction, and railroad systems jostle the pages along with the great American throng drinking its Martinis. "Our age," Mr. Benét tells us, "is out at wrists and elbows." (*C. H.*)

American Giant. By Frances Winwar. Harper. 1941. 341 pp.

Whittier promptly threw *Leaves of Grass* into the fire; Emerson, on the other hand, wrote to Whitman: "I find it the most extraordinary piece of wit and wisdom that America has yet contributed." Mid-Victorian America was, however, unprepared for so vigorous a gospel as Whitman expounded. Not only were his ideas unconventional, but so was his manner of expression, later labelled as "free verse." Today, however, Whitman is generally considered the greatest American poet. Miss Winwar's biography is in particular a defense of his morals. She rests her case mainly on "internal evidence" drawn from his notebooks and letters, his newspaper contributions, his recorded conversations, and from the text of *Leaves of Grass,* his "spiritual autobiography." The mystery of the New Orleans sojourn and the mythical children is also re-examined. Whitman, according to Miss Winwar, was his own press-agent. The gap between truth and fiction grew larger and larger when he tried to romanticize himself as the "new Adam" and finally as the "good gray poet." Though the study consists of a loosely-knit body of fact and inference, it is a clear picture of the two sides of Whitman's character — the poet, greater even than he himself suspected, and the man whose life was a weak dramatization of his poetry. (*E. J. A.*)

Hernán Cortés, Conqueror of Mexico. By Salvador de Madariaga. Macmillan. 1941. 554 pp.

In contrast to the popular view of Cortés as the ruthless and hypocritical conqueror, Señor de Madariaga emphasizes the point that he was a sincere Christian, whose aim was to convert the Indians. Indeed, the conquest of new lands for the King of Spain was in the Spanish mind a necessary condition for the winning of souls for the Church. With skill and irony the author sets over against the determined Spaniard the pathetic figure of Montezuma, who was wholly swayed by the Aztec religion. Terror of his prophesied doom through the advent from the East of the god Quetzalcoatl delivered Montezuma into the hands of the apparently superhuman Spaniard. The moment, however, that the conqueror, by smashing the Aztec idols with his own hands, had "destroyed his brilliant material situation with one bold stroke of immaterial ambition," the extraordinary submission of the Emperor was over and Mexico was in revolt. In answer to the traditional charge of cruelty, Señor de Madariaga shows that Cortés was no worse than his time; that he tolerated the slavery of captives only through economic necessity; and that the Indian women who became the consorts of the Spanish knights were treated as fine ladies. Cortés was a man of action, who through the bold device of running his own ships aground prevented his grumbling followers from returning to Cuba and forced them to explore the unknown land at any price. Yet he was also a "man of the pen," scrupulous to secure the sanction of legal documents for his acts. (*M. M.*)

That Day Alone. By Pierre van Paassen. Dial. 1941. 548 pp.

To make this composite picture of the world as he finds it under the impact of today's events, Mr. van Paassen has combined a number of elements. They include his story of his last days in France before the enemy came through, two essays on his own little Dutch town in peace and in war, a dozen brief sketches laid in various countries from Manchuria to Canada, and imaginative reports of ten "irrevocable hours" in modern history. Of all these, the best material occurs in the Dutch episodes, where the author's intimate knowledge of every sight, sound, and individual villager gives life and significance to the picture of Gorcum's peaceful stodginess before the war and its futile resistance in the face of the new order. The twelve incidents grouped under the title "In the Steps of the Sun" telescope "the stories of persons and events which are part of my physical and intellectual experience." Though they bear the stamp of reality, the implied moral is sometimes too obvious to be effective. The series of "irrevocable hours" begins with the day when a Munich art committee rejected a painting offered by Hitler for the spring exhibition, and moves grimly through President Wilson's fatal illness, the murders of Giacomo Matteotti and King Alexander, and General Weygand's pro-Fascist sympathies, to the mysterious flight of Rudolf Hess. The final chapter places the responsibility for the future's planned economy, which Mr. van Paassen believes inevitable, in the hands of Britain and America as leaders. (*H. McC.*)

The Crisis of Our Age. By Pitirim A. Sorokin. Dutton. 1941. 338 pp.

"It was not the Hitlers, Stalins and Mussolinis," Professor Sorokin explains, "who created the present crisis: the already existing crisis made them what they are — its instrumentalities and puppets." Surveying the fluctuations of history from the Graeco-Mycenean age to the present, the author, who has no use for either Spenglerian pessimism or "stream-lined" optimism, demonstrates the successive rise, dominance, and decadence of three types of culture — the ideational, the idealistic, and the sensate. In our era, the ideational phase was identical with early medieval Christianity; the idealistic, flourishing in the thirteenth and fourteenth centuries, absorbed certain humanistic values from the sensuous world; and finally in the sixteenth century began that sensate culture, "sensory, empirical, secular," the twilight of which is now at hand. The fundamental characteristics of these great cultural periods mani-

fested themselves in the fine arts, law and ethics, politics and economics, as well as in philosophy and religion. The dominant philosophy of each represents a part of the truth. But "when one of them . . . drives out the other truths, its false part begins to grow at the expense of its valid part." The sensate culture has produced unprecedented achievements in science and technology; but it has failed to give unity to values or sanctity to human life. In the twentieth century, its science has devised mainly instruments of destruction. Nor can America, which shares in the Western pattern of civilization, ultimately escape the impending ordeal of transition to a new age of faith. (*M. M.*)

Black Lamb and Grey Falcon. By Rebecca West. Viking. 1941. 1181 pp.

Miss West spent over five years in the writing of these two volumes, in which she presents a detailed and searching analysis of her travels in Yugoslavia during 1936 and succeeding years. In her journeys through Croatia, Dalmatia, Macedonia, Montenegro, and all the rest of this varied country she visited small villages and modern cities; talked with the leaders and the common people; visited ancient ruins and present-day monuments; made trips to schools, churches, private homes, and shops. She has penetrated deeply into the history and the racial background of the complex population of Yugoslavia in an attempt to show the nation's "past side by side with the present it created." The desire for life and the love of freedom have caused Slavic peoples to struggle heroically for centuries against their conquerors; yet despite their rebellion against enslavement they have accepted their tragic fate with patience. The needless sacrifice of a black lamb in the survival of a pagan rite suggested to Miss West the tortured Slavs; while the legendary falcon who compelled a fourteenth-century Slavic king to choose between a heavenly and an earthly triumph symbolized for her the twentieth-century invader of Yugoslavia. There are many sections which reflect Miss West's own ideas on literature, history, politics, and race, and the entire work is colored by her personal feeling, which is passionately pro-Serb. Greater objectivity would have resulted in finer balance, and perhaps reduced the length of the text, which will discourage some readers. Nevertheless, it is one of the most illuminating travel books of recent years. (*M. E. C.*)

Free Speech in The United States. By Zechariah Chafee, Jr. Harvard University Press. 1941. 634 pp.

Professor Chafee's latest work, intended for the layman, affords a thorough discussion of problems connected with free speech. The first two parts contain a survey of freedom of speech in 1920 and court decisions in the following decade. The third explains the implications of important cases tried before the Supreme Court under Chief Justice Hughes. Remarking on some of the trends of the Court, the author observes that the dividing line in these cases did not correspond with any political party, but that "the Justices who uphold wide legislative control over business are often the very same men who want to invalidate any wide legislative control over discussion." The famous case of Professor Macintosh of the Yale Divinity School, who, being denied citizenship because he would not promise to bear arms, also lost his appeal to the Supreme Court, calls forth some tart criticism. That of *Near v. Minnesota,* in which the Court, by invalidating a newspaper gag law, upheld the freedom of the press, settled one of the most vital issues. Two sedition cases were especially significant: *De Jonge v. Oregon,* and the notorious one — ironically labelled "Rouge et Noir" — concerning the Communist Negro Angelo Herndon. In both the Supreme Court set aside the state verdicts and denied the criminality of a mere "dangerous tendency." Professor Chafee contrasts with these symptoms of liberalism the Alien Registration Act of June 1940, which "contains the most drastic restriction on freedom of speech ever enacted in the United States during peace."(*M. M.*)

Library Notes

The Examining Committee for 1941

A CITY Ordinance provides that the Trustees of the Public Library of the City of Boston "shall annually appoint an Examining Committee of not less than five persons, not members of said Board, who together with one of said Board as Chairman, shall examine said Library and make to said Board a report of its condition." According to the Ordinance, the report of the Committee on the examination of the Library must be included in the Annual Report of the Trustees.

The Trustees have appointed the Examining Committee for 1941, and joined with it the President of the Library Board, Mr. Louis E. Kirstein, as Chairman. The Committee has been divided into the following sub-committees:

Administration and Finance
Mr. Charles P. Curtis, Jr., *Chairman*
Mr. John C. Baker
Mr. David H. Howie
Mr. Reuben L. Lurie

Books
Mr. George N. Northrop, *Chairman*
Mrs. Harvey H. Bundy
Rev. John S. Keating
Hon. Harold P. Williams

Buildings and Equipment
Dr. Albert Ehrenfried, *Chairman*
Mr. Frederick H. Nash
Mr. William K. Richardson
Mr. John J. Robinson

Catalogs
Rev. Phillips E. Osgood, *Chairman*
Rev. Beryl D. Cohon
Miss Susan J. Ginn

Children's Work and Work with Schools
Mrs. Frances W. MacVeagh, *Chairman*
Mr. Arthur L. Gould
Mrs. Donald C. Starr

Friends of the Library
Mrs. Augustus P. Loring, *Chairman*
Mr. Gaspar P. Bacon
Mr. Henry E. Foley
Rev. Charles E. Park
Hon. Abraham E. Pinanski
Rt. Rev. Richard J. Quinlan

Staff and Staff Facilities
Mrs. Roy Young, *Chairman*
Mrs. Gordon Abbott
Mr. Harlow Shapley
Rev. Russell H. Stafford

Use of the Library
Mr. Herman H. Henkle, *Chairman*
Mr. Philip J. Bond
Mrs. Edward M. Pickman
Mrs. Frederick Winslow

A Voyage to the South Sea and Pacific Islands

IN 1789 the British brig *Mercury*, commanded by Captain John Henry Cox, set sail from Gravesend on a voyage to Canton, China, via the Canaries, the South Sea Islands, Hawaii, and the coast of Alaska. During the ten months' voyage Lieutenant George Mortimer made acute observations which he published in a simple, straightforward narrative, enlivened by dry humor, *Observations and Remarks made during a Voyage* [**G.377.299]. The Library has acquired the little octavo edition printed at Dublin in 1791. The account was published in the same year in London, and in a Dutch version at Leyden in 1793.

Especial interest attaches to the crew's adventures with the natives of Tahiti and of Hawaii, as these islands were associated with the expeditions of Captain Bligh of the *Bounty* and the explorer Captain James Cook. The author writes in the preface: "I have been enabled to communicate such intelligence to the Admiralty respecting the probable destination of the mutineers on board his Majesty's ship *Bounty*, as, it is hoped, will enable Captain Edwards of the *Pandora* frigate, sent out expressly for the purpose of searching for these daring offenders, to bring them to that condign punishment they so justly merit."

On August 13, 1789, the *Mercury* landed at Tahiti, where the crew was pestered with the importunities of the natives, who swarmed to the ship's mess and also insisted on spending the night on board. Poneow, the hospitable Chief of Matavia, possessed an oil

portrait of Captain Cook, on the back of which was an inscription stating that "Lieutenant Bligh, of his Majesty's ship *Bounty,* anchored in Matavia Bay the 25th of October 1788; but, owing to bad weather, was obliged to sail to Oparra on the 25th of December, where he remained until the 30th of March 1789; was then ready for sea, with one thousand and fifteen bread-fruit plants on board . . . at which time this picture was given up. Sailed the 4th of April 1789." This was about three weeks before the mutiny. Mortimer saw also the burial place of Huggan, the surgeon of the *Bounty,* whom the natives held in respectful memory, and learned about a fight which Bligh had had with the natives at Tootate. More vivid still were the affectionate demonstrations of an English pointer that Bligh had left on the island.

In September the *Mercury* reached Owhyhee (Hawaii), where the King, Maia Maia, was no less attentive than Otoo, the King of Tahiti, had proved to be. The author visited Kawrawa, the village where Captain Cook was treacherously killed by the natives, the spot where he fell being marked by a tree "perforated by a cannon-ball which was fired from one of the ships during the scuffle."

At Owhyhee the crew acquired from the inhabitants medals which had been distributed as souvenirs by two United States exploring vessels in the fur trade. The names of the ships *Columbia* and *Washington* were engraved on one side and on the reverse was "Fitted at Boston, North America, for the Pacific Ocean." M. M.

A Classic on Chess

RUY LOPEZ, a Spanish priest, published a manual on chess in 1561. Shortly before, he had gone to Rome seeking a benefice from the Pope, and while there had impressed Italian chess players with his invincible skill at the game. His fame apparently lingered in Italy, and in 1584 there appeared at Venice the Italian translation of his work, *Il Giuoco de gli Scacchi* [**G.389a.225], by Giovanni Domenico Tarsia. The book is now in the Library.

Tarsia's version became the source for subsequent translations, of which there were five in French and one in German. In the vast literature of chess, which extends over a thousand years, Ruy Lopez holds an interesting place, and connoisseurs have described him as "the great personality with whom the theory of the openings of the modern chess begins." The treatise consists of four parts. The first describes the forms and movements of the king, queen, bishop, knight, etc., and gives thirty-seven general rules of the game. The second begins with a chapter on chess laws, and then explains a number of different openings. In the third and fourth parts the author largely discusses and criticizes the methods of the Portuguese writer Damiano. M. M.

George Cruikshank's Table-Book

THE Library has been fortunate in augmenting its considerable collection of George Cruikshank material with the original twelve parts of the *Table-Book,* edited by Gilbert Abbott à Beckett, and printed by Bradbury & Evans in London in 1845; the wrappers, advertising matter, and insets are bound in the volume. The wrappers all have the same cheerful design, representing a happy family circle enjoying the *Table-Book,* from the grandparents to the youngest child.

Each number has a full-page plate designed and etched by Cruikshank, as also many smaller illustrations drawn by him, totalling 116 woodcuts and glyphographs. They are characteristic of the great illustrator, whose inventions, while highly individual, were always thoroughly English and in accord with the times. "What could we have done without these excellent merry pictures?" asked Thackeray in his enthusiastic essay on Cruikshank. The first of the large plates is merry indeed, representing "The Triumph of Cupid." The artist is seen at his fireside, smoking a pipe, and on the curls of the smoke rises a motley company thronging before and behind the high chariot that bears Cupid crowned and sitting on a globe. Another plate, by contrast, illustrates "The Folly of Crime." With its

gruesome revelry of bat-winged demons, it is an example of the macabre strain which Cruikshank mastered as well as the more genial, homely note. "A Young Lady's Vision of the London Season" is an entertaining document of early Victorian courtship and gaiety. "Social Ornithology," with a sky full of human birds, and "Sic Transit," a pathetic spectacle of seasick voyagers in an open boat, show the caricaturist, while the two plates illustrating the panic caused by the fall of railroad shares are again in his most forceful vein as moralist. All the artist's humor, imagination, and skill appear in the numerous small pictures which illustrate the essays, sketches, poems, and stories, contributed largely by the editor à Beckett and his associate Mark Lemon.

An autograph letter by Cruikshank has been pasted in the front of this copy. Dated November 4th, 1845, it reads:

> My dear Keeley,
>
> I return Mr. Peakes' note, with many thanks.
>
> The accompanying number of the "Table Book" will explain for what purpose I wanted the costume of "Willibald." I went to the Theatre one morning in the hope of seeing you on the *Bottle,* but was disappointed; and as that *Imp Time* was very pressing I was compelled to do the best I could without seeing you.
>
> With best regards to your "better half"
>
> I remain, etc.

The signature is in the artist's enormous scrawl. Robert Keeley was then playing in a popular extravaganza called *The Bottle Imp,* and the November number included a caricature of John Bull in his role of "Willibald." M. M.

The First Book Printed on Straw

IN 1800 there appeared in London a book describing the various materials which had been used for writing, from earliest times to the invention of paper. But the chief interest of the volume is that it introduces an entirely new material: Mathias Koops's *Historical Account* was the first book ever printed on paper made of straw. The Library has recently acquired a copy, in small folio format, with the author's autograph signature at the end of the dedication to George III.

Koops was an experimenter with a view to utilizing for the manufacture of paper other substances than linen rags, as these were so scarce in England that papermills had to be closed. In his narrative he emphasizes the point that the Arabs did not invent the art of making paper from cotton, but learned it from conquered people. The use of cotton paper was introduced into Europe by the Greeks, and was adopted in Spain, France, and Italy, extending from the last into Germany, where in the ninth century paper was known as "Greek parchment." The first use of linen paper can be traced to the beginning of the fourteenth century in Germany. Finally, the author gives a comparative account of paper manufacture in the leading countries of Europe in his own time. "France," he writes, "exports very large quantities of all sorts, chiefly that manufactured for Paper-hangings, to the United Provinces of America, for which reason, on the 29th of December, 1787, the exportation-duty was not only taken off, but also the excise returned." M. M.

Lectures at the Library

DURING December the following free lectures will be given in the Lecture Hall of the Central Library:

Debate. (Subject to be announced.) Harvard University Debating Council vs. Boston College. 8.00 Thursday, December 4.

The Best Plays of the Current Season. Elinor Hughes. (Boston Drama League Course.) 3.30 Sunday, December 7.

Travels in Norway. Illustrated. Dr. Eleanor Tupper, Dean of Endicott Junior College. (Boston Ruskin Club Program.) 3.00 Monday, December 8.

Prospecting for Gold, Sierra Leone Country, West Africa. Illustrated with colored slides. Katherine Fowler Billings. (Field and Forest Club Course.) 8.00 Thursday, December 11.

Santa Claus Flies over the New England Lighthouses. Illustrated with colored

slides and moving pictures. Edward Rowe Snow, lecturer and author. 8.00 Thursday, December 18.

Dickens' Christmas Carol. Illustrated with slides. Edward F. Payne, President of the Boston Branch of the Dickens Fellowship. 3.30 Sunday, December 21.

Recitals at the Library

DURING December the following free recitals will be given in the Lecture Hall of the Central Library:

Song Recital. Rand Smith, baritone; Wilfred Churchil, accompanist. 8.00 Sunday, December 7.

Song Recital. Marion Fisher Robertson, mezzo-soprano; Evelyn Hathaway, accompanist. 3.30 Sunday, December 14.

Festival of Song. Students of the Bessie Poole School of Voice. 8.00 Sunday, December 14.

Pan-American Program of Christmas Carols. Carolyn King Hunt, pianiste. Assisted by Pearl Bates Morton, soprano; Gretchen Cook, harpist; E. Quentin Gulliver, narrator. 8.00 Sunday, December 21.

Christmas Musicale. "The Messiah" and Carols. Mme. Luisa Tosi and pupils; Palmira Dellamano, guest pianist. (Boston Ruskin Club Program.) 3.00 Sunday, December 22.

Christmas Songs and Carols. Ruth Canavan, soprano. Assisted by Jane B. Locke, violinist; Alice Freeman, accompanist. 3.30 Sunday, December 28.

Violin Recital. Albert Faucon, violinist; Paul Hastings Allen, pianist; Pauline Middleton, soprano. 8.00 Sunday, December 28.

The Lowell Lectures

DURING December the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

American Empire, 1846: Manifest Destiny and the Western Frontier. Bernard DeVoto, A.B., Litt. D. *Fifth Lecture:* "John Doe on the Oregon Trail: Narratives of the Emigration." 5.00 Monday, December 1. *Sixth Lecture:* "Military Conquest: The Doniphan Expedition and the Bear Flag Operetta." 5.00 Thursday, December 4. *Seventh Lecture:* "Trail's End: The Donner Party and Other Endings." 5.00 Monday, December 8. *Eighth Lecture:* "American Empire: What the Year of Decision Decided." 5.00 Thursday, December 11.

The Belief in the Common Man. Professor Carl J. Friedrich. *Sixth Lecture:* "Constitutionalism and Planning." 8.00 Tuesday, December 2. *Seventh Lecture:* "The Future Citizen, Classics versus Civics." 8.00 Friday, December 5. *Eighth Lecture:* "The Common Man versus the Elite." 8.00 Tuesday, December 9.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

Agriculture. Gardening	*Fiction*	*Periodicals. Year-books*
Bibliography. Libraries	*Fine Arts*	*Philosophy. Ethics*
Biography	*History*	*Poetry*
Business	*Language*	*Politics & Government*
Children's Books	*Law*	*Psychology*
Domestic Science	*Local History*	*Religion. Theology*
Drama. Stage	*Maps and Stamps*	*Science*
Economics	*Military Science*	*Sociology*
Education	*Music*	*Technology*
Essays. Literature	*Navigation*	*Travel & Description*

The Library is at present engaged in the large task of providing an improved arrangement of its book collections. For most of those in the Central Library, and also at the Business Branch, there is being adopted the form of cataloging and classification in use in the Library of Congress. For the Open Shelf Department and the Young People's Room in the Central Library, and for the thirty general branch libraries, there is being adopted a simplified form of the Dewey Decimal Classification.

During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without call numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalogs in the various departments.

Agriculture. Gardening

Gardening with the experts, by noted authorities. Macmillan. 1941.
Illustrated by Hiram Hurd.

Lauer, Ernst. Der Schweizerbauer, seine Heimat und sein Werk. Brugg. 1939.
A large illustrated folio volume describing the conditions and tracing the development of Swiss agriculture in the twentieth century.

Matlin, David R. Growing plants without soil; the A. B. C. of plant chemiculture. Chemical Pub. Co. 1940. SB139.M3 1940

Bibliography. Libraries

American Library Association. Guide to library facilities for national defense. Preliminary edition. Edited by Carl L. Cannon. American Library Ass'n. 1940. 235 pp. B.H.784.17

Burton, Katherine, and Louis S. G. **Perry.** The idolatry of books; a collected edition of the Bibliolatrous series. Norton, Mass., Periwinkle Press. 1939. **Q.135.1

Cannon, Carl Leslie. American book collectors and collecting from colonial times to the present. Wilson. 1941. 391 pp. B.H.791.34

Cuthbert, Norma B., *compiler.* American manuscript collections in the Huntington library for the history of the seventeenth and eighteenth centuries. Huntington Library. 1941. *Q.63.26

Douglas, Mary Peacock. Teacher-librarian's handbook. American Library Ass'n. 1941.

Fifty years of German drama; a bibliography of modern German drama, 1880–1930. Johns Hopkins. 1941. 111 pp. B.H.700.16

Film Index, The; a bibliography. Vol. 1. The film as art; compiled by workers of the Writers' program of the W. P. A. in the City of New York. Museum of Modern Art Film Library and Wilson. 1941. B.H.717.7

Flexner, Jennie M., and Byron C. **Hopkins.** Readers' advisers at work. American Ass'n for Adult Education. 1941.

Gee, Ernest R., *compiler.* The sportsman's library, being a descriptive list of the most important books on sport. Bowker. 1940.

Hanaburgh, E. F. Audubon's "Birds of America"; a check list of first issues of the plates in the first folio edition 1828–1838. Buchanan, N. Y., The author. 1941.

Higgins, Marion Villiers. Bibliography; a beginner's guide to the making evaluation and use of bibliographies. Wilson. 1941.

Lydenberg, Harry Miller, and Andrew **Keogh,** *editors.* William Warner Bishop. Yale. 1941.
A collection of essays on bibliothetical and biblio-

graphical topics presented as a tribute to Mr. Bishop upon his retirement from active service in June, 1941. Includes contributions by Mr. Herbert Putnam, Mr. Frederick Paul Keppel, Mr. Harry Miller Lydenberg, Mr. Keyes DeWitt Metcalf, and others.

Pan American Union. Philosophic thought in Latin America; a partial bibliography prepared by Edmundo Lassalle. [Pan American Union. 1940?]

Publishers' trade list annual. 1941. Bowker. 1941. B.H.785.4=6161.7

Reid, Charles Frederick, *and others, editors.* Bibliography of the Virgin islands of the United States. Wilson. 1941. *G.309.296

Tannenbaum, S. A. George Peele (a concise bibliography). New York, The Author. 1940. *G.3973.72

— John Lyly (a concise bibliography). New York, Tannenbaum. 1940. *3973.69

University of North Carolina. The woman's collection; a bibliography of material . . . pertaining to women's interests added . . . 1937–40. Greensboro, N. C. 1941. *P.80.920
Lithoprinted.

Wiley, John & sons. The manuscript; a guide for its preparation. Wiley. 1941. 75 pp. B.H.790.12B

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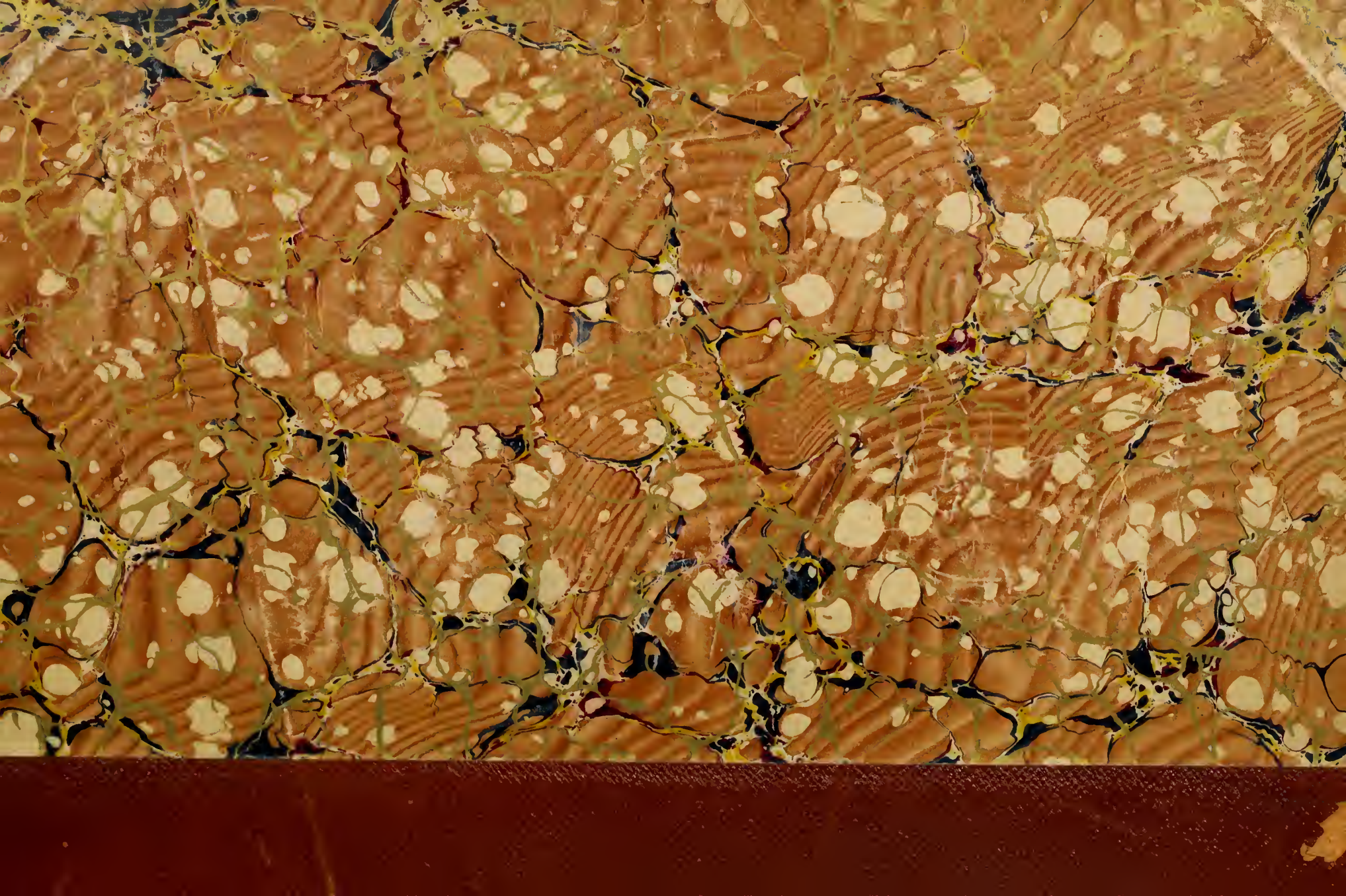
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